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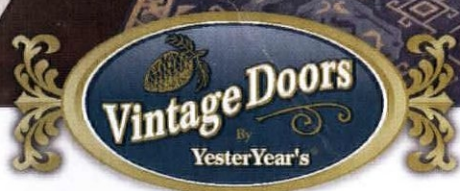
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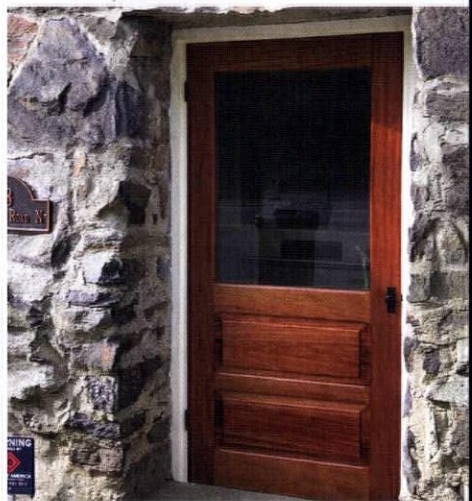


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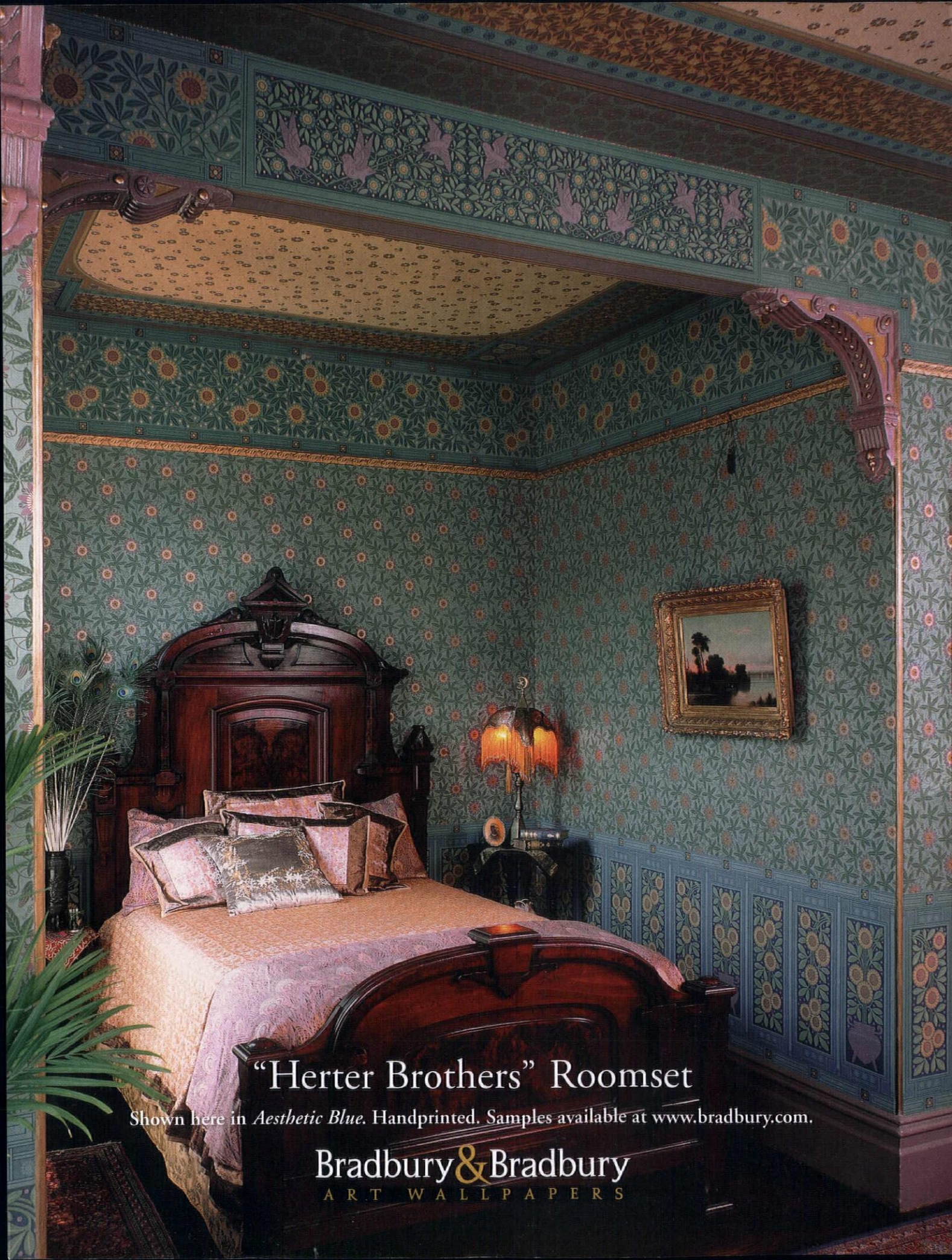
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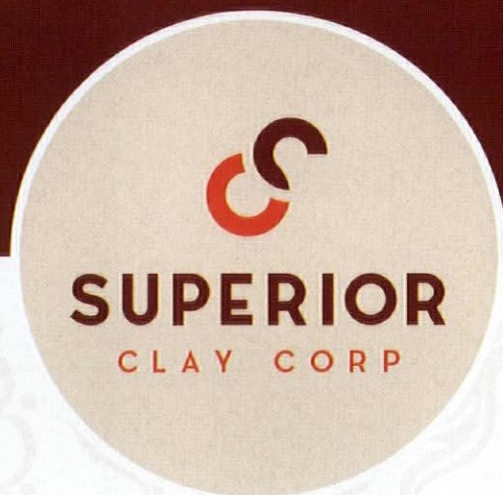
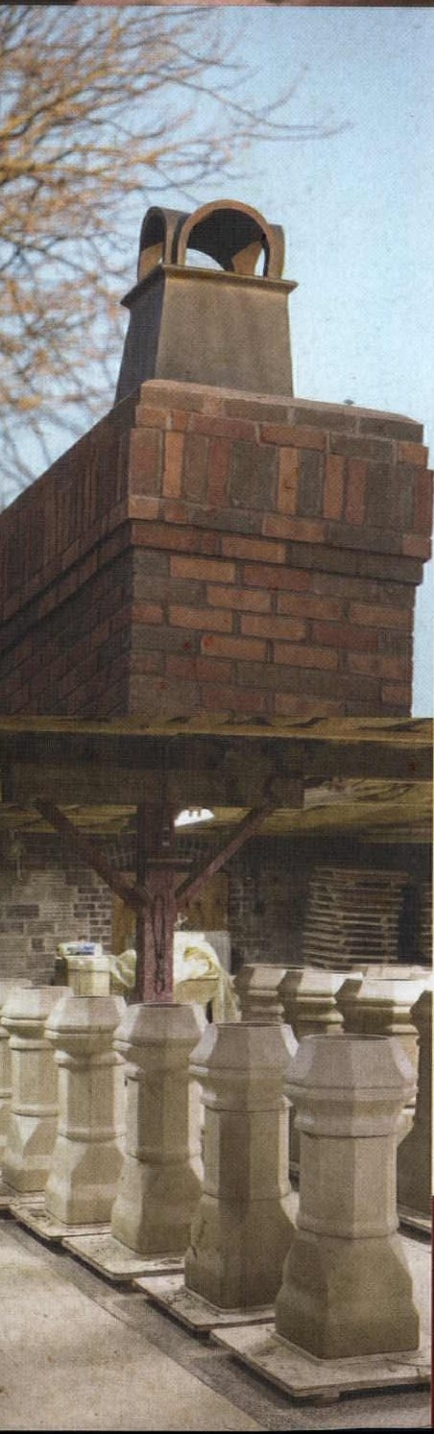
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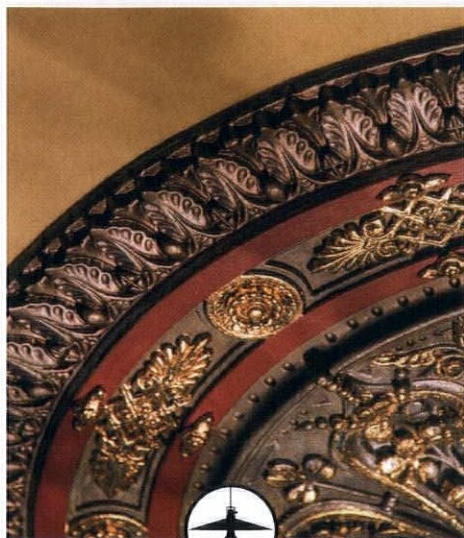


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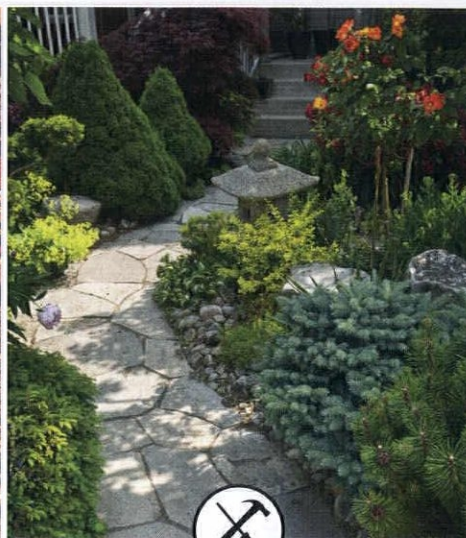


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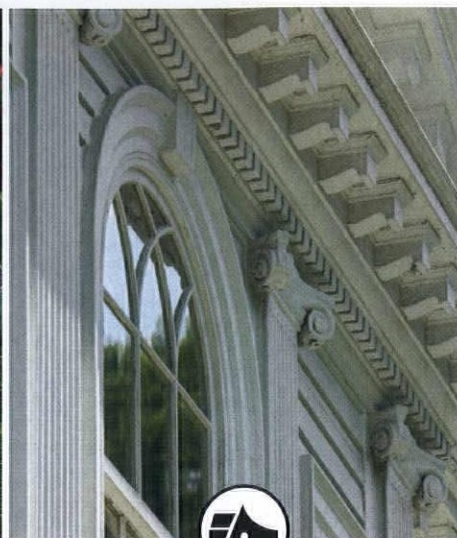
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ON THE COVER Extraordinary details distinguish the Bellamy-Ferriday House.
PHOTO BY KINDRA CLINEFF. SEE STORY ON PAGE 64.



From the Editor

Joys & Mysteries of Color

The wrong color actually has made me ill! A pale, classical blue left an east-facing sunroom murky as a dirty aquarium; the association was vaguely nauseating. One July, I painted my bedroom an inky cobalt; by winter, amplifying the cold light over the Atlantic, the walls were giving me headaches. In my first married apartment, we used a "neutral" that dried to 1950s-vintage Crayola 'Flesh', reminding me so much of the smell of pancake makeup that I cried.

When I was four or five, someone presented me with a fancy boxed tray of crayons, at least a hundred, arranged by color spectrum. I loved it and didn't want to use the crayons, to preserve the pristine lineup. Nevertheless, I removed the one labeled 'Periwinkle', just as I threw away all the light-purple jellybeans at Easter. I viscerally hated that peculiar, insipid, shadowy color, neither blue nor pink nor violet. Why? I don't know, and eventually I got over it.

On the other hand, the right colors and combinations have made me happy. My family was skeptical about a custom-mixed sunflower yellow, but I was confident, having stolen it from the Swedish artist Carl Larsson. I must have a penchant for a red-green complement, which resurfaces in various tertiary or tonal variants around the house. Polychromy, however, even in this house with nary a white wall, is confined to wallpapers, a hand-decorated Moroccan sideboard, and ceramic bowls from Poland.

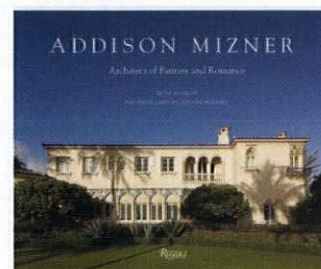
From the design feature that dives in deep, to the dreamscape Gothic Revival apartment, this issue is a feast of polychromy . . . risqué coverage in the land of Linen White. A colleague commented that "the issue feels mysterious." Polychromy is that, indeed; it makes sense, given the emotional impact of color and its deep historical allusions. Polychromy can be joyful, too, or playful, or sensual. Some day I'll be brave enough to add a polychrome pattern to the Tudor-Gothic interior doors I designed for my dining room. They're painted in two earthy colors, but I always considered that a ground coat!

Patrizia

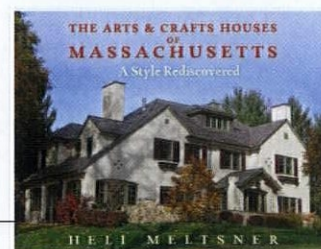
SIDE NOTES

FLA. & MASS.

Two brand-new books of note: **Addison Mizner, Architect of Fantasy and Romance** by Beth Dunlop (Rizzoli) explores the Spanish, Moorish, Venetian, and Mediterranean homes, apartment buildings, and hotels designed by the Jazz Age architect in South Florida. All new photos show courtyards and glazed tile, trellises hung with bougainvillea, and rooms of generous proportion.



The Arts and Crafts Houses of Massachusetts by Heli Meltsner (Bauhan Publishing) tells the story of turn-of-the-20th-century New England architects influenced by the British A&C movement. Find abundant photos of these "houses hiding in plain sight," plus social history regarding use of the style in designing for servants, workers, and renters as well as the upper class. Illustrated field guide to the houses is included.



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Victorian Kitchen & Bath

Victorian is not a style but an era—conjured by these well-designed fittings. **By Mary Ellen Polson**

1. GLASS FROM THE PAST

Measuring 3 3/4" long, these deep-cup Lewis Dolin bin pulls are made of hand-poured glass with die-cast zinc mounts. They're available in a choice of colors in plain, ribbed, transparent, and frosted finishes; \$14.31 each. Van Dyke's Restorers, (800) 237-8833, vandykes.com

2. VICTORIAN BLUE

Like American subway tiles, these Baroque Blue "half tiles" from the Artworks collection measure 6" wide x 3 1/4" tall and have a high-gloss finish. They're meant to be installed with a tight, 2 mm grout line. About \$110.40 per sq. ft. Original Style, (508) 507-6228, originalstyle.com

3. SLIP INTO THIS

The Victorian Acrylic Slipper Tub is an elegant reproduction of the heavy cast-iron tubs of the late 1800s. The 54"-long tub is fitted with four claw feet in a choice of finishes. Comes with a standard drain and overflow; \$1,249. Signature Hardware, (866) 855-2284, signaturehardware.com

4. SEAMLESS SURFACE

Get the look of marble at half the cost with Corian Dune Prima, an easy-care solid-surfacing material that permits near seamless integration of back-splash and sink. It's also impervious to stains; \$33 to \$35 per sq. ft. SolidSurface, (888) 715-3007, solidsurface.com



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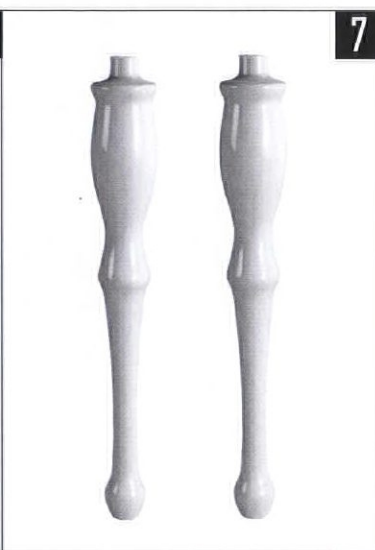


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5. GASLIGHT ERA

The Astoria narrow-profile gas sconce has true Victorian styling. Shown in unlacquered brass with the Victorian hand-cut glass shade. Also in polished and antique brass finishes. \$300.85. House of Antique Hardware, (888) 223-2545, houseofantiquehardware.com

6. BRASS LUXURY

Unlacquered brass is back! The Oval Smooth Brass Sink will gain patina as it ages. The hand-cast sink is 18 1/2" x 15" x 6" deep and can be installed drop-in or under-mount; \$1,050. Linkasink, (866) 395-8377, linkasink.com



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7. NEED LEGS?

Support a vintage freestanding marble or porcelain sink with a pair of console legs in white vitreous china. They're 30 3/4" high overall. The widest dimension is 4 1/2". The pair is \$299. Renovator's Supply, (800) 659-2211, rensup.com

8. FARMHOUSE CLASSIC

White marble was a favorite material in the era's pantries and kitchens. Shown in polished Carrara marble, the New Haven Farmhouse Sink is carved from a single block of stone. It's 33" wide x 22" x 10" high; \$3,850. Stone Forest, (888) 682-2987, stoneforest.com



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9. NICKEL TRIM

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10. GILDED-AGE ART

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Miniature Pleasures

These period-friendly bits and pieces are delightful diminutives.

1. MINI ME

Have a little model of your home created by sculptural artist Lisa Elin, who carves a wax model, uses it to create a flexible mould, then casts the mini house in plaster. Painted and mounted, \$4,200 and up. Archytexture, (514) 653-6804, archytexture.com

2. BRONZE IN NATURE

Tiny but fully three-dimensional, hand-cast bronze knobs add distinction to cabinets. Each in a choice of patinas, they measure 1 3/8" to 2 1/4" high with a depth of 1 1/4"; \$25 to \$40 each. Timber Bronze 53, (541) 263-2800, timberbronze.com

3. DOLLHOUSE SCALE

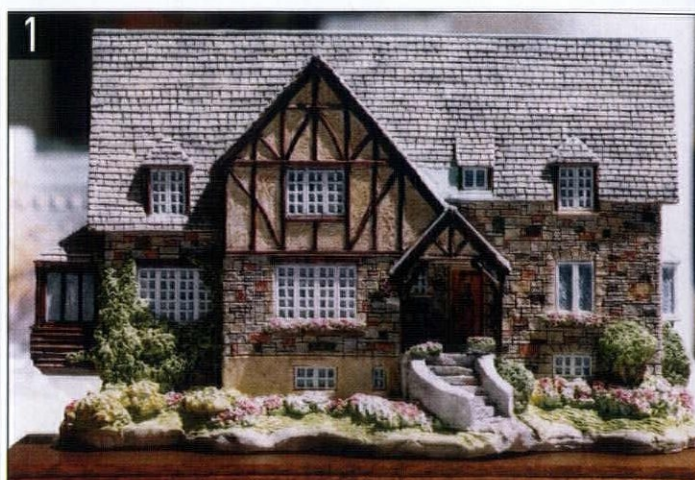
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5. TINY PIECEWORK

With a border that replicates antique floral chintz, Kathie Ratcliffe's miniature Star of Bethlehem quilt is inspired by a brilliantly colored 1830s quilt from the Mid-Atlantic region. Shown in a hand-painted frame, it measures 8" x 8"; \$485. Nine Patch Studio, (540) 882-3348, ninepatchstudio.com





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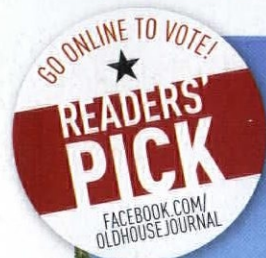
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Victorian Royalty

Say "Victorian" and most people think of the Queen Anne style (ca. 1875–1910) wrapped in gingerbread and turrets.



Stephanie Merritt, Berkshire Hathaway MAC, bhhsmac.com

PEOTONE, IL / \$350,000

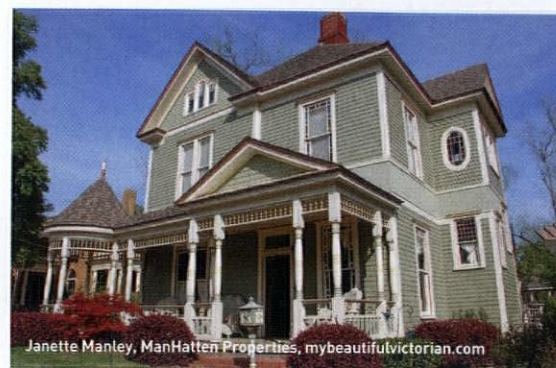
With a prominent round tower, this cross-gable 1897 Queen Anne is loaded with original details including a parquet floor and elaborate heart-pine staircase that has paneling in the foyer. Original and Victorian-inspired cabinets in the dining room and kitchen are a bonus.



Jeremy Jones, Parker Real Estate, parker-realestate.com

DECATUR, AL / \$469,900

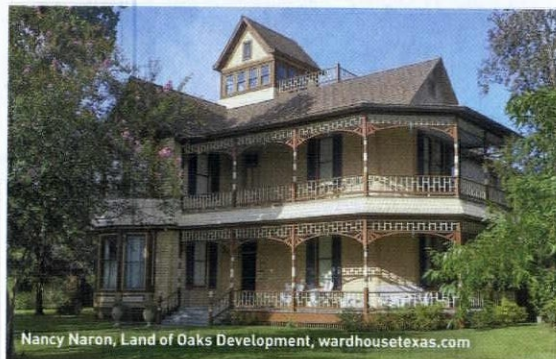
Behind a period wire fence, this 1890 hip-roofed Queen Anne cottage still has its original porch details, including spandrels with turned spindles, and turned posts and balusters. Interior fittings include heart-pine floors, plaster ceiling medallions, and a clawfoot tub.



Janette Manley, ManHatten Properties, mybeautifulvictorian.com

BARNESVILLE, GA / \$390,000

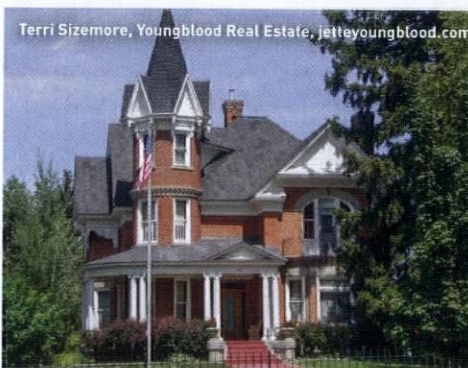
With its hipped and gabled roof and a wraparound porch with corner gazebo, this 1895 home is a textbook example of Queen Anne style. The interior is finished with stick-and-ball fretwork, heart-pine staircase and floors, and reproduction wallpapers.



Nancy Naron, Land of Oaks Development, wardhousetexas.com

SEALY, TX / \$549,000

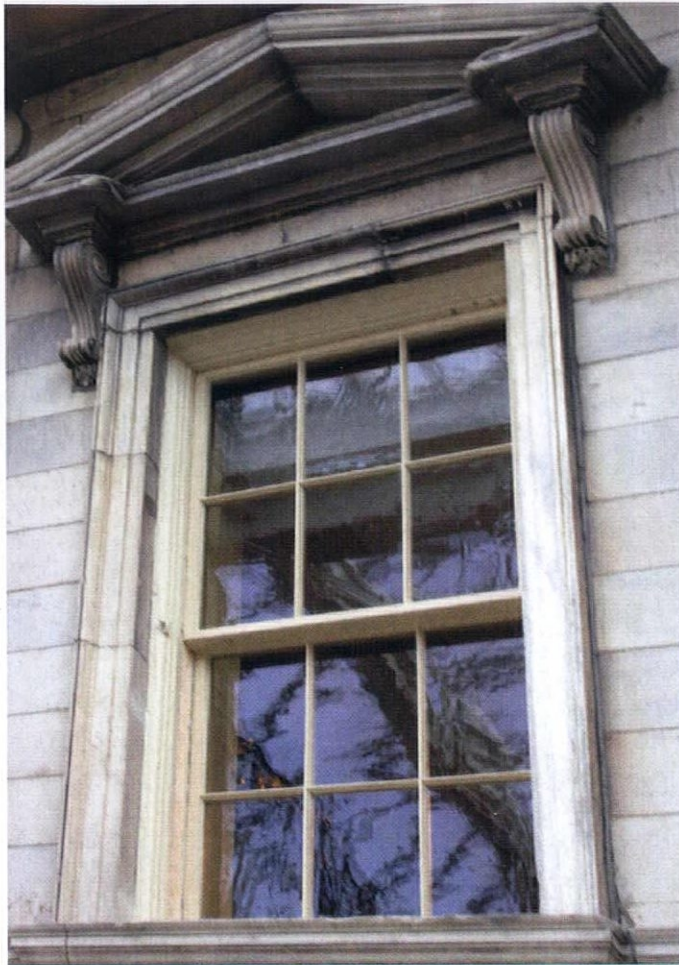
Double galleries (porches) with fretwork and spandrels distinguish an 1893 house with an unusual gable-roofed lookout with widow's walk. Inside find a butler's pantry, original fireplaces with Low-style glazed tiles, and never-painted longleaf-pine trim.



Terri Sizemore, Youngblood Real Estate, jettieyoungblood.com

HYRUM, UT / \$499,900

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MY NICE LITTLE BUNGALOW



Downsizing and moving into town, this homeowner, an accomplished gardener, kept things simple. **By Marilyn Richardson / Photos by Carolyn Bates**

Through word-of-mouth, I finally found a small house in Burlington, Vermont—my Aqua Fit teacher had a friend who wanted to sell a fixer-upper bungalow. Built around 1920, it's just about 1,000 square feet. I bought it in 2015 as a widow downsizing from a 4,000-square-foot Victorian in Charlotte, Vermont, which my husband and I had restored to its glory.

This house is a Sears Honor-Bilt model called 'The Sunlight'. Honor-Bilt was the company's better-built, better-insulated line. Working with my son Matt, a builder, we did the renovation in five months. We designed the interior,

duplicating woodwork and repairing or replacing windows. We added an egress window to the attic level.

When I bought the house, it had vinyl siding, under which we found the old clapboards riddled with aluminum nails from previous siding. It was messy, so we resided with wood clapboards and added decorative panels, a worthwhile expense that is in keeping with the curb appeal of the new gardens.

I'm a graduate of classes in master gardening and a long-time gardener. I knew what I wanted to do to remake the small property. On the side there had been only a blacktop driveway, pitted

and rutted, and a concrete walk leading straight to the city sidewalk. Everything out front is new, from the plantings to the flagstone walkway edged with granite cobbles. Providing scale and winter interest, three large landscape boulders came from my previous house.

Most of the backyard had been an oversize granite patio, the rest used by the renter's dog. I took out the patio so I could have lawn and garden areas. I did save a weird specimen tree. The slightly elevated deck used to have high fencing around it. I switched it out for a lower wall made from cedar posts and steel cable. It fulfills safety requirements while allowing an





a kit house

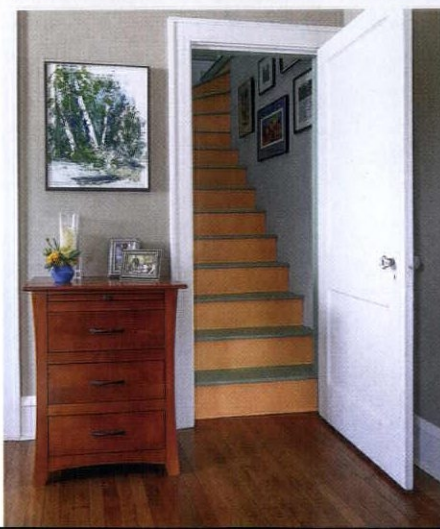
BELOW The homeowner was given this period advertisement for the kit house by the previous owner, who still lives next door. This Sears Honor-Bilt model was called 'The Sunlight'. Sears, Roebuck & Co. sold kit houses from 1908 until 1940.



TOP The blown-glass mobile is by Vermont artist Ethan Bond-Watts, who was a schoolmate of the owner's son. The Lincoln rocker "was in pieces in the cellar when I was growing up," the owner says. "As a wedding gift to me, my father rebuilt it and had it caned."

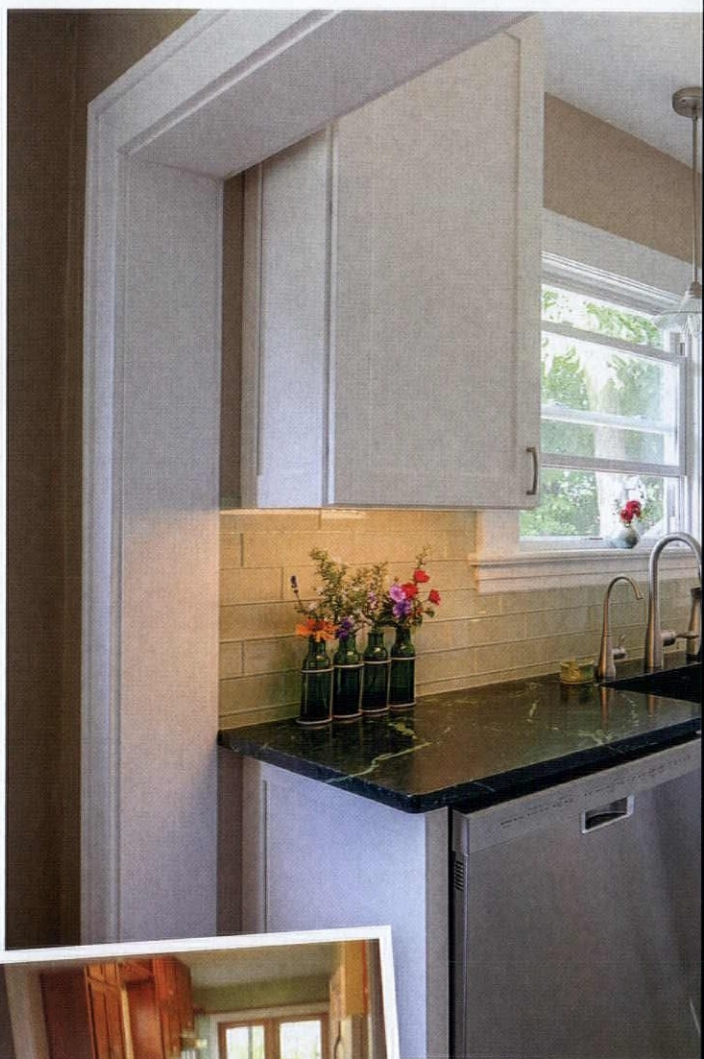
LEFT With its original beadboard ceiling, the enclosed sunroom is a year-round living space that retains a porch-like feeling.

OPPOSITE A lively paint-color scheme in green, blue, and white is harmonious with the all-new landscape designed by the homeowner. **RIGHT** The enclosed staircase that winds to the loft space is original to the house. "This house is tiny," the owner says, "so I had to get creative with furniture. This serving piece in the dining room is actually a bedside table, made in Vermont." **FAR RIGHT** The master bedroom is painted in Benjamin Moore's August Sunrise, a warm coral-pink.

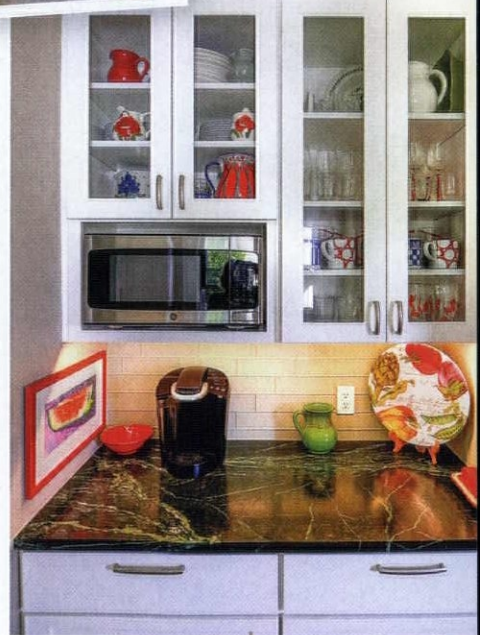


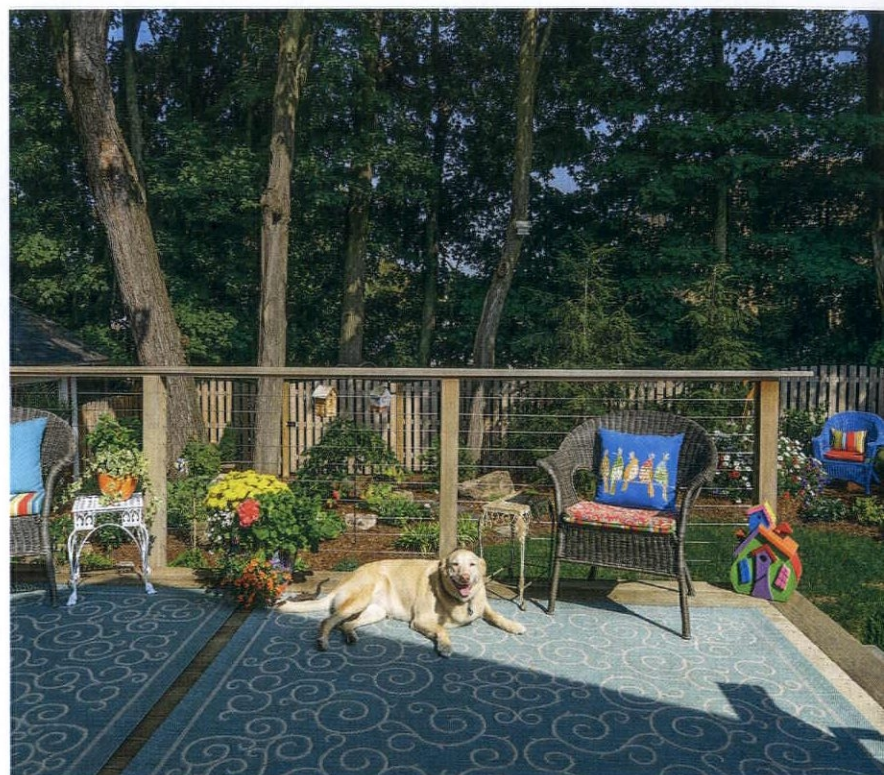
MY VERDANT KITCHEN I cringe when remodelers on cable TV take sledgehammers to perfectly good kitchens. I saved the 1980s cabinets in this house—they weren't my style but they were cherry—and relocated them to the basement, where I have my workshop, potting area, and painting studio. We were able to use the old patio stone for exterior door landings and as a pad under a bench. • I'd had soapstone counters, which I absolutely loved, in my Victorian kitchen. But here I was looking for even less maintenance, so I went with honed Vermont Verde granite. It's black with green undertones and green, grey, and white mottling. It's so beautiful. The long, oblong glass tiles are a complementary pale green. —Marilyn Richardson

RIGHT Rearranging the kitchen freed up space; for example, the refrigerator was relocated. Counters are Vermont Verde granite. **BELOW** The owner, a long-time gardener, has taken master gardener classes and done flowers for weddings. "And I used to build stone walls, but had to give that up," she says. **BOTTOM** The cherry dining table is pushed against the wall. For dinner parties, it's pulled to center, where, with leaves inserted, it accommodates 11 people.



BEFORE The previously re-modeled kitchen had an inefficient arrangement on one wall and at the rear. **RIGHT** A hutch-like cabinet arrangement creates a coffee bar with space for the microwave oven. Semi-custom cabinets came from a kitchen showroom in South Burlington.





ABOVE The furnished backyard deck now has a lower, see-through railing made of cedar posts and steel cable. Lily, a yellow Lab and whippet mix, has calmed down considerably since her bicycle-chasing puppyhood.

unobstructed view to the fenced property line and side gardens beyond. The detached garage was listing; we replaced sills and used a comealong to tip it plumb.

The house had enough original material to guide renovation. Floors are the original maple, which I simply stained a bit darker. (The Sears specs called for pine flooring, so the first owners must have ordered an upgrade.) The wide opening between living and dining rooms is original. A wall with a swinging door used to separate the dining room from the kitchen, but it was opened up long ago.

In general, my approach was to be practical and efficient. With blown-in foam insulation, new systems, and good windows, this house is cozy. I chose highly energy-efficient appliances. The bathroom is as accessible as possible in limited space. For example, using a wall-hung toilet saved 11 inches.

As part of simplifying things, we removed awkward built-in shelving (not original) in the living and dining rooms. We didn't add on, but we did rearrange the kitchen. In what's now the microwave nook, a chimney had run to the attic. But it came crumbling down during kitchen demolition, so the entire thing was removed. We replaced the old furnace and added a Rinnai water heater that vents through the wall—no chimney needed.

An original enclosed stair led to raw space in the attic storey. Four new skylights in the roof, each with a retractable shade, really changed the usability of the top floor, which we call "the loft." It's an extra bedroom and play area for the grandchildren.

The front porch had been poorly enclosed and was in bad shape—in fact, we found it needed a new foundation. Matt rebuilt all but the roof, creating a

year-round sunroom. I kept the porch-like feeling with paint colors that match the exterior, and informal furnishings. The tongue-and-groove beadboard ceiling is original. It needed a lot of cleanup but not refinishing. The edges were riddled with old paint splatters, which proved impossible to remove without damaging the patina or the wood itself. Ultimately, I used shoe polish over the splatters to camouflage them.

Looking at all the garden areas, the spaces between cobbles, friends ask me: Where are the weeds? How do you control them? I just laugh because this place is easy compared to my previous house, where I had 12 perennial gardens on three acres. Now, at the end of the day, I get a glass of wine and go outside, and in 20 minutes the weeds are pulled!

FOR RESOURCES, SEE PAGE 103.

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DESIGN

Polychromed in appropriate Victorian colors, the plaster ceiling medallion is in an entry foyer skillfully added to an 1873 Second Empire house near Boston.

dazzling POLYCHROMED ROOMS

DECORATING
SCHEMES THAT
USE MULTIPLE
COLORS CAN BE
HARMONIOUS
AND JUST RIGHT
FOR THE HOUSE.

page 24

24

THE ART OF COLOR: INSPIRATIONS FOR INTERIOR POLYCHROMY

With reference to color theory and historical customs, an overview looks at walls, ceilings, accents, and objects.

+

32 VINTAGE VISION

34 KITCHENS + BATHS

37 THEY STILL MAKE





Burnished woodwork grounds polychromatic wall and ceiling papers illuminated by antique gaslight sconces.

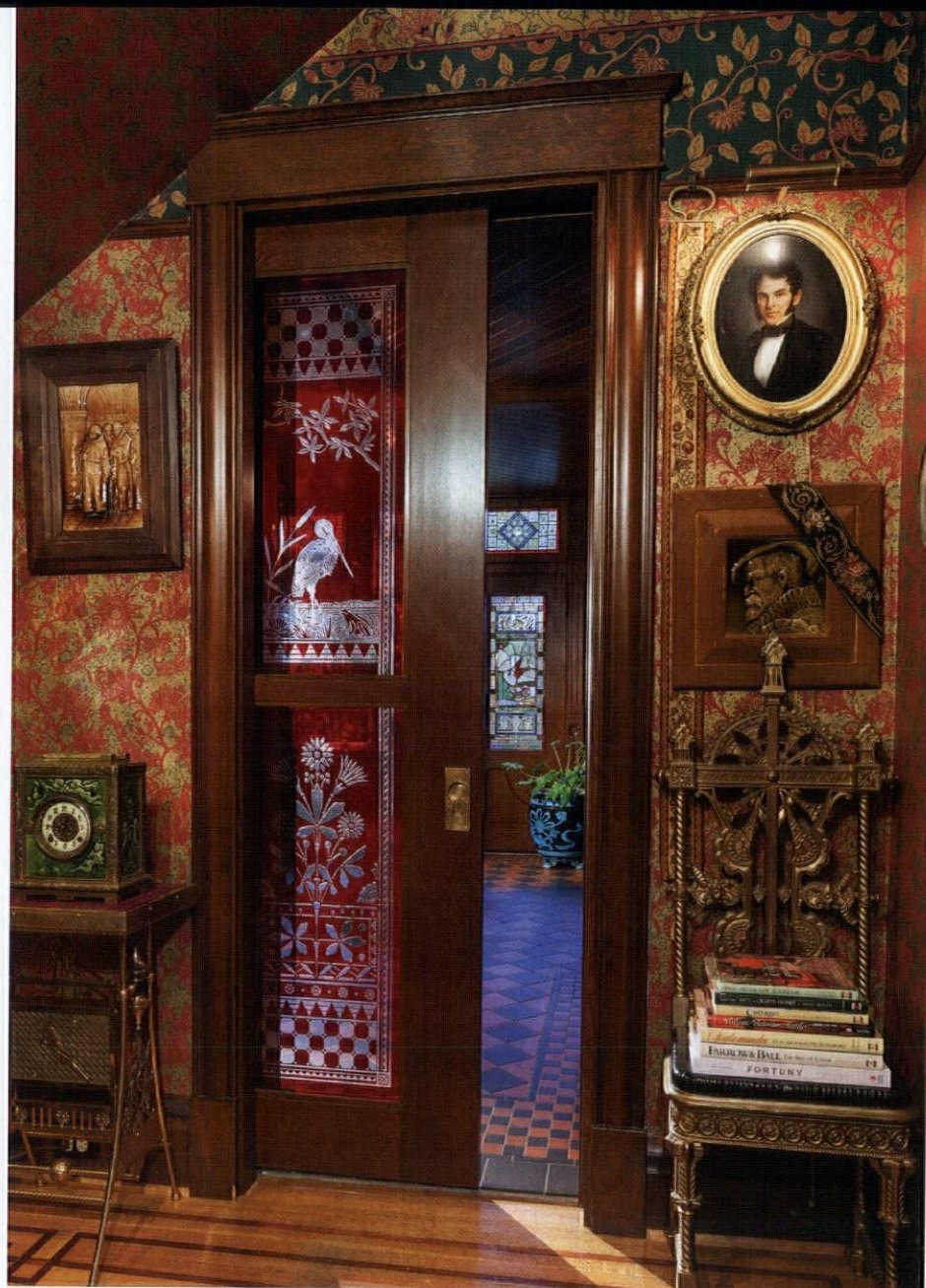
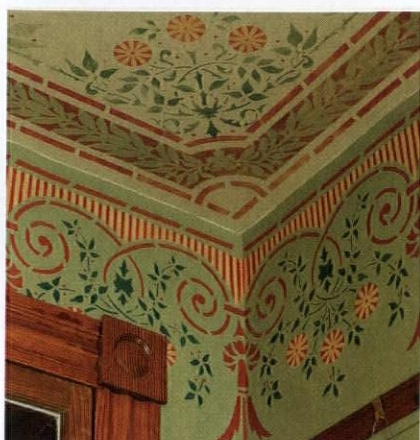
OPPOSITE A ceiling rosette by English designer Christopher Dresser, reproduced by Mason & Wolf Wallpapers, has Aesthetic colors with metallic accents.

inspirations for INTERIOR POLYCHROMY



Polychromy is the art of using many colors in decoration or architecture.

It's not new—the Parthenon, as you may know, was not always white, but was originally painted in many colors. Greek statues once were painted! And American Colonial interiors were not a sea of whitewash, after all. Washington used strong Prussian blue and verde green at Mount Vernon, and Jefferson chose chromium yellow for the dining room at Monticello. For sheer complexity, however, nothing comes close to the polychromy of 19th-century Victorian interiors. **BY BRIAN D. COLEMAN**



TOP LEFT Color selection is as important as pattern in stencil design. **ABOVE** No surface left untouched: the ceiling is papered, walls hand-stenciled, door panel decorated in the Aesthetic manner. **TOP RIGHT** Victorian polychromy in Seattle: Tertiary tones and repetition bring together the custom paper, stenciling, cranberry glass, and geometric tile in the conservatory beyond.

In the 18th century, using colors signified luxury and social status, as it was still laborious and expensive to produce stable colors from natural elements and pigments. The heyday of polychrome objects and rooms began in the mid-19th century, owing to the creation of synthetic aniline dyes. Strong, vivid colors were now available at reasonable cost. The so-called Mauve Decades produced not only that new hue, but also Safranine Pink, electric Nicholson's Blue, and the bright and beautiful Scheele's Green, a deadly color made with arsenic, which eventually was banned in manufacture.

By the second half of the 19th century, homeowners could decorate in any color they chose. Lit by gas and kerosene lamps, interiors remained dim, so intense colors that

could be appreciated in the gloom (but not so much under high-wattage electric bulbs) were favored: tertiary and forest greens, Indian red, royal blue. Tastemakers encouraged colorful, "artistic" interiors, calling them morally uplifting and promising they would lead to more fulfillment in life.

Owen Jones's spectacular *Grammar of Ornament*, published in 1856—an oversize, highly colored catalog of the polychromed ornament of cultures from Assyrian to tribal—exerted a major influence on color and design. Jones wrote: “Form without color is like a body without soul.”

PROPER VICTORIAN POLYCHROMY By the 1850s there were virtually no restrictions on where to use color. Nevertheless, some rules apply if



NEOCLASSICAL COLOR

Not all late-Victorian schemes were done in tertiary colors. This ceiling and frieze treatment in an 1892 Renaissance Revival Manhattan brownstone by architects Neville & Bagge exemplifies Victorian Neoclassicism.

LOOK UP to color

The ceiling—an **unbroken “fifth wall”**—is important to a properly polychromatic period room. **Elaborately painted, wallpapered, and stenciled patterns** were all the rage during the **Victorian Aesthetic Movement** era (roughly 1872–1890). Between the wall and ceiling, embossed Lincrusta-Walton and Anaglypta friezes were embellished with glazes or metallic paints, faux-finished to mimic leather, or their designs picked out in polychrome. More **classical treatments** incorporated plaster ornament and pastels, or a hand-painted ceiling mural with allusions to the Renaissance.



then came ARTS & CRAFTS

The Arts & Crafts Movement (roughly 1860–1900 in England, 1890–1925 in the U.S.) was famously a reaction against Victorian excess—of clutter and even in pigments. The Craftsman palette was inspired by nature, softer and earthier, never too bright or vibrant, meant to complement or embrace, never to compete, with furnishings. The period's fumed oak furniture and green and amber pottery set the tone. Brass and copper, burlap and linen provided calm accents.

But don't make the mistake of thinking that bungalow-era interiors were dull. Nature's colors can be strong or saturated, including the era's popular aubergine (dark eggplant purple), Hubbard squash (yellow-orange), and zucchini (unapologetic green). Soothing natural colors were used over the broadest expanses. Think of the colors of feldspar,

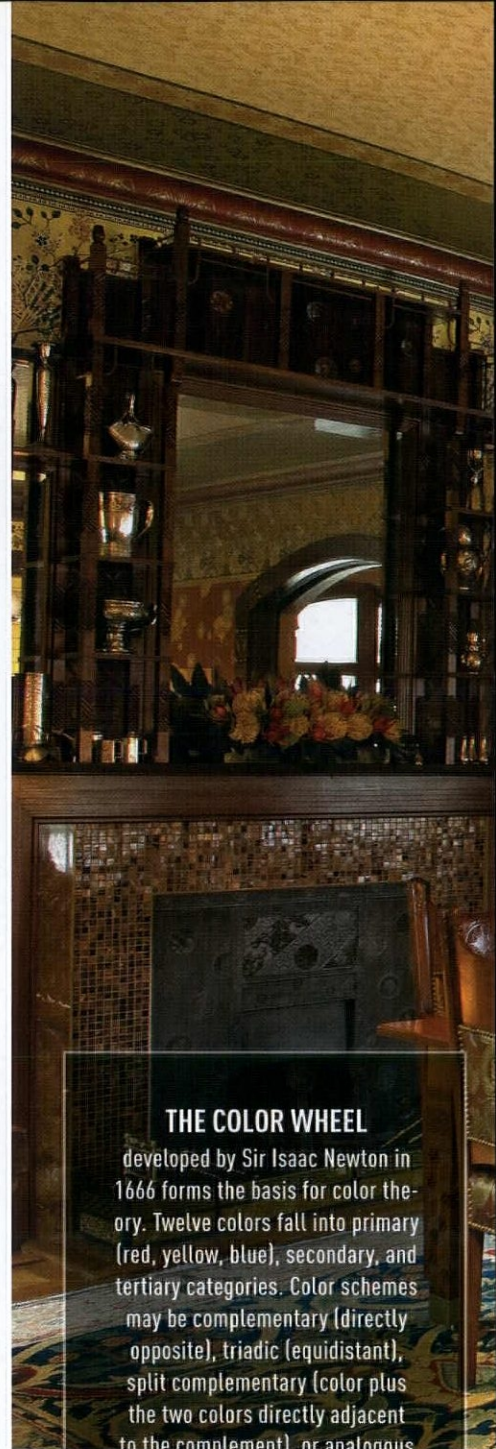
slate, river rock, wheat and straw, of terra cotta and the vibrant yet dusky hues of fallen leaves in autumn. Dark colors and tones were reserved for woodwork, most often finished in clear oil or varnish and thus the color of the wood: Douglas fir, oak, chestnut. Light-painted trim was common in bedrooms and service areas.

Stronger colors were used as accents, whether a pillow with embroidered poppies or a pattern stenciled in the frieze or on ceiling beams. Decoration was varied and included stylized landscapes, Art Nouveau thistles, Mackintosh roses, and even inspiring words hand-painted on walls. Stencil colors included sealing-wax red, Indian yellow, and indigo blue (all used in moderation).

By now, rooms were better lit and corners had been decluttered. Heavy drapery was replaced

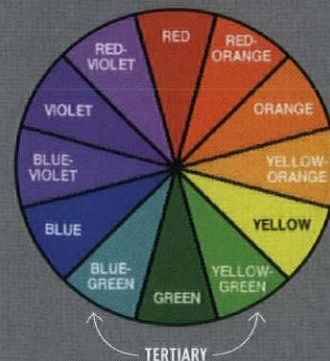
by muslin curtains and roller shades. The palette evolved for interiors now bathed in steady electric light, albeit at much lower wattage than we're used to today. Wall paints were soft and chalky, never shiny or glossy.

A common decorating tip is to "start with the carpet" when selecting colors. Bungalows and Craftsman houses generally had finished wood floors softened with area rugs, not the wall-to-wall carpeting used in finer Victorian parlors. Rugs ranged from traditional Turkish, Persian, and oriental designs to Morris's hand-woven wool Hammersmith and Donegal carpets, and to Native American rugs. It's not necessary (or even advisable) to exactly match a color in the rug. Rather look for a complementary tone that, when seen against the rug, is harmonious.



THE COLOR WHEEL

developed by Sir Isaac Newton in 1666 forms the basis for color theory. Twelve colors fall into primary (red, yellow, blue), secondary, and tertiary categories. Color schemes may be complementary (directly opposite), triadic (equidistant), split complementary (color plus the two colors directly adjacent to the complement), or analogous (adjacent). A shade is a color mixed with black. A tint is a color mixed with white. A tone is a greyed color mixed with its complement.





In an 1882 Queen Anne, the original wall decoration was re-created, setting an Anglo-Japanese theme. **OPPOSITE** In a 1906 bungalow, colors were taken from majolica.

color and combinations are to be used successfully. Much of the advice that follows comes from color historian Dr. Kelly Wright.

THE HUES Early-19th-century interiors featured bright chromatic colors of red, green, yellow, and blue along with their lighter tints. By the mid-Victorian period, the two most prominent interior colors were green and red, in varying tone, shade, and saturation. The Late Victorians preferred large fields of deep, tertiary hues, perhaps softened with grey or cream grounds. These colors include rich walnut and mahogany browns, strong Indian reds, midnight



DR. KELLY WRIGHT

serious color

Dr. Kelly Wright, who teaches American history at the University of Cincinnati, specializes in the social and historical

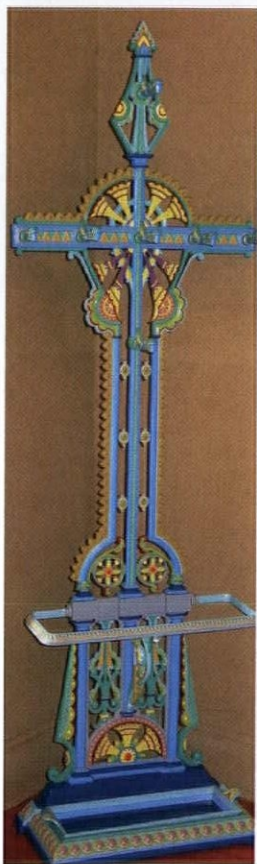
significance of color in 19th-century decorative arts. She's an old-house aficionado: "My father was an architect involved in local preservation, and as a kid I really wanted to live in a haunted house!" she says. "People who salvage old buildings give them a way to survive for posterity." Dr. Wright explains that polychroming in the early 19th century arose from a fascination with and celebration of the human imagination, expressed through material objects and architectural details. wrightky@ucmail.uc.edu



LEFT Collectible transferware plates by Moyr Smith hang against a wall papered in 'Compton', designed by Henry Dearle for Morris & Co in 1896.

RIGHT An antique, tassled greeting card has a bright palette against grey and beige background colors.

BELOW Ironwork, too, was polychromed; this cast-iron hall tree ca. 1875 designed by Christopher Dresser has been restored.



OBJETS of many colors

Polychromy isn't just for walls and ceilings. A favorite application was on transferware china, developed in Staffordshire, England, in 1756, as an alternative to expensive, hand-painted imported chinaware. A printed pattern would be transferred onto a copper plate and then onto the pottery. Thousands of patterns were produced in brown and white, blue and white, green and white, or multiple colors. A guest might dine off a plate with a scene of Yosemite in blue, green, and red . . . or with a tranquil japoquesque landscape done in soft pastels. Collectors today often mix and match colors and patterns. See transcollectorsclub.org

blue, and black, complemented with secondary colors such as teal, plum, mustard-yellow and gold, burgundy, green (usually sage or olive), and such dusty hues as ashes-of-rose and mauve, the subdued purple prepared from an aniline dye dating to 1856.

Paints were often "bronzed" with metallic powders to sparkle in the lamplight. A palette of brighter colors was always available; however, these were more likely used on surfaces in private rooms and to articulate exterior details.

THE ACCENTS An important application of polychroming was on individual architectural or

ornamental elements as a way to bring attention to their details. Interior mouldings and trim, chair rails, fireplace mantels, and even such ironwork as hall trees and stair railings had elements "picked out" in color. It's an art to do this without creating visual clutter that spoils the integrity of the assemblage. Paneled doors were polychrome-painted to enhance the room. (The back was often different from the front.)

THE MODELS For inspiration today, Dr. Wright suggests a trip to the library, to look at period books that often contained color plates. (Dr. Wright frequents the Smithsonian National



A Polychromatic Tapestry

Historically used to cover all four walls, and often the ceiling, **wallpaper often has the most powerful impact** in the decoration of a room. The rug, upholstery, a stencil, and even drapery does not equal the volume of wallpaper in what the eye takes in.

"Generally speaking, our palettes were inspired by tertiary wall colors popular in the late-19th century," says Steve Bauer, owner of Bradbury & Bradbury Art Wallpapers. "Several of these were specified, when our company was founded, as wallpaper ground colors, and we continue to use the basic grounds as starting points for

color compositions. Of course we have added to the handful of original ground colors over the years.

"From there, it's a matter of choosing ink colors that lay restfully on the ground color. We used to muse that a good color composition, in the end, looked as though it were covered by a

sheet of frosted Mylar—that is to say, blended. It's in part due to the use of white to control the values and to settle the colors together. Greying a color by adding its complement is also a key to bringing a whole composition into balance and controlling the 'chroma' or intensity of a color.

"Another rule of thumb we use when putting colorings together is that color used over a wider area should (usually) be

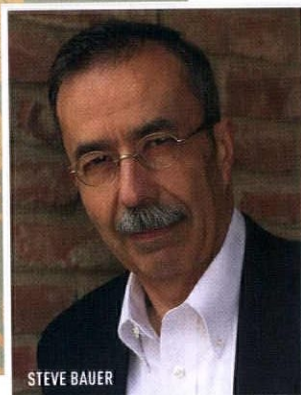
much softer than one used in a more focused area. Imagine the intense colors of wildflowers sprinkled over a soft green meadow. Thus, taking a bright color from a small element in a rug or a wallpaper, and painting the wall expanse with it, usually is not a good idea. That color will really assert itself.

"One other tip: Unless the colors of the room are very, very light, don't leave the mouldings white! White or too-light mouldings sandwiched between medium- or dark-value papers demand too much attention; to me, they look as though they are still wearing primer.

"Should wallpaper be used to set a palette for the rest of the room?

Because of its overwhelming impact, I don't know why you wouldn't play off it. Again, though, I wouldn't recommend exactly matching any of the wallpaper colors for paint or the rug. If the overall effect of the wallpaper is blue, for example, you would get a very rich effect by complementing it with warmer tones, like oranges and golds. **Complementary rather than matching colors enhance one another rather than compete.**

This principle was used extensively by the Victorians, who reveled in complex harmonies. Our more modern tendency is to make sure everything matches. That's not a scheme normally found in nature—which is a rich, polychromatic tapestry."



ABOVE See how much brighter are the colors in Bradbury's 'Metford Frieze' than in the 'Jeffrey' wall fill. Picking out a frieze color to use as wall paint would look jarring.

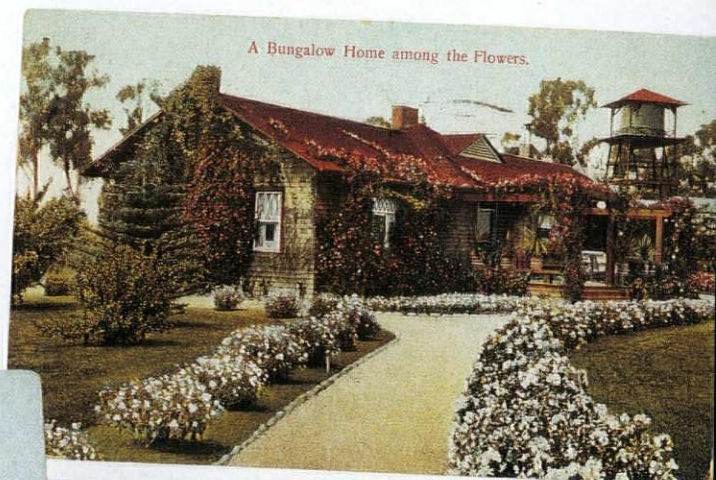
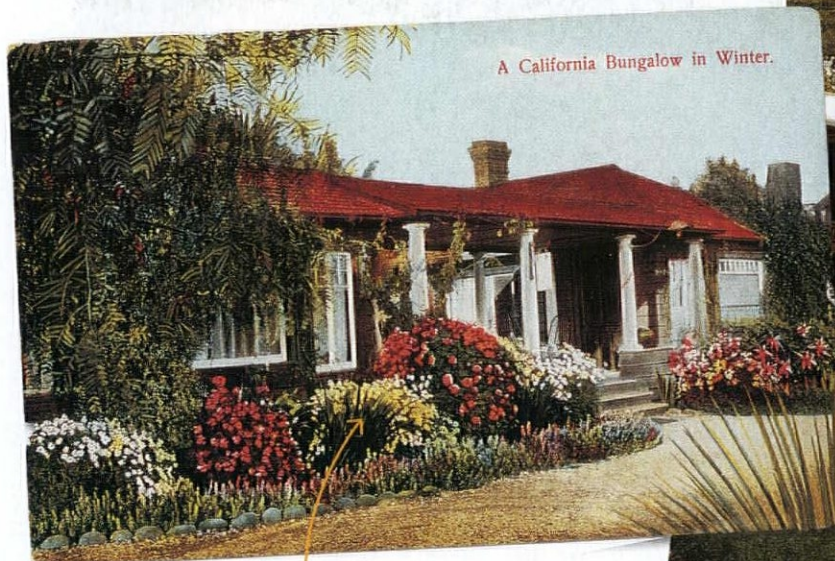
Museum of American History and the Athenaeum in Philadelphia.) Also, look for vintage, chromolithographed trade cards—you'll find plenty on eBay. On an old card, one advertiser most helpfully suggested this scheme for a porte-cochère: the soffit in blue to mimic the sky; pediment details in carnation pink; porch columns in grass green.

Advice from the past is a place to start, but an understanding of color makes it work.



Outside the Bungalow

Arts & Crafts-era picture postcards, from the collection of author and photographer Douglas Keister



Heirloom plants add special character to a Bungalow garden. Old House Gardens in Ann Arbor, Mich., propagates and sells heirloom bulbs through their information-rich website and catalog. Shown is the Caprice Iris dating to 1898. It smells like grapes; suitable for zones 3a–8a (10a West Coast); priced 5 for \$39. oldhousegardens.com

The golden age of the picture postcard coincided with the popularity of the Bungalow. “Beautiful California” is a recurring theme. Surrounded by flowers, “A California Bungalow in Winter”: could the real-estate marketing be more obvious?



This particular “Japanese Garden” is more amusement park than Zen retreat, and probably not typical. But over-accessorized gardens always have been a minor fad: think of Victorian gazing balls and 1950s pink flamingoes.

An arbor, screen, or pergola adds architectural interest, shade, and privacy. Western Timber Frame custom-designs kits in Douglas fir or cedar. Parts are pre-cut and drilled, stained, with eased edges, mortised posts, and dovetails. Custom pricing. westerntimberframe.com



This low garden bridge in cedar has a Japanese sensibility. The 6' version is 28" wide x 21.5" high (5' and 4' versions also sold). Partial assembly required; capacity 575 lbs. By Shine Company in Chino, Calif., sold through retailers and online. The 6' bridge is \$205 at amazon.com



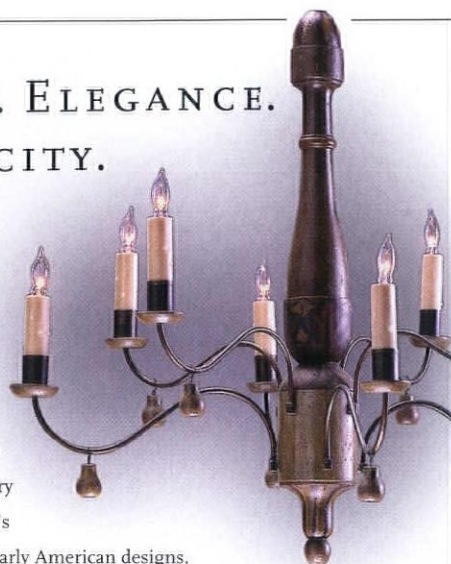
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A Surviving Victorian Bath

The elegant, understated bath is near-original in this 1886 mansion. **By Patricia Poore**

Surprisingly modern, this master bathroom survives in San Francisco's Haas-Lilienthal House, a time capsule of Late Victorian opulence. A Queen Anne-style mansion with Stick (Eastlake) details, the house was designed by Peter R. Schmidt in 1886 for the Haas family. It came through the 1906 earthquake with little damage, and narrowly survived the ensuing fire that destroyed much of the city.

Ahead of its time and soundly built with the best materials, the house saw little change over the decades. Daughter Alice Haas-Lilienthal lived here until her death in 1972, which helps explain the remarkable preservation of the mansion and its furnishings. The house was gifted to San Francisco Heritage and opened to the public, and was designated a San Francisco Landmark in 1975.

The bathroom showcases the sanitary mode of the times, with white fixtures and tile, washable surfaces, and exposed plumbing. A wall of built-in cabinets and dressers adds detail and relieves the hygienic functionality. Porcelain taps, delicate glass shelves on nickel-plated brackets, and transitional lighting are models for authenticity. One wonders if the plaster walls were always so plain.

Learn about the museum: haas-lilienthalhouse.org



1. TILE WAINSCOT & FLOOR

A high wainscot of ivory subway tile is crowned with a border of embossed tiles and a cap with dentils. The floor is a mosaic of tile octagons with gold accents.

2. NAKED FITTINGS

The room has the feel of a laboratory with its exposed plumbing and multiple accessories. Faucets, towel rods, and fittings for glass shelves are nickel-plated.

TIP ● Stenciling was popular for late-19th-century bathrooms.



3. TYPICAL FIXTURES

The huge, heavy, glazed fireclay tub—no iron to rust—is a type first made in the late 1870s. Smooth curves and seamless installation made it easy to clean. A bidet sits beyond the toilet.

4. BATH FURNITURE

A decoratively framed mirror is flanked by matching toiletries cabinets hung on the wall, while two built-in dressers become the base for a long vanity counter. A wicker chair adds texture.

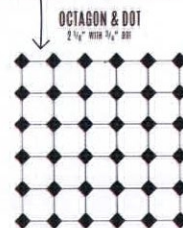
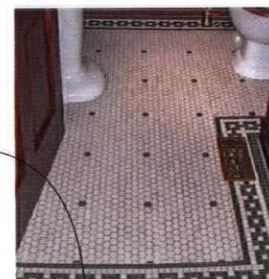
BE INSPIRED...

With gaslight-era styling, the Ford's Mill Single Swing-Arm Sconce may be custom-ordered from Rejuvenation. In nine finishes with many shade options, it's shown in Polished Nickel with a 7" Clear Prismatic Dome shade (for a 2 1/4" fitter) for \$294. rejuvenation.com



Unembellished and old-fashioned, glass pharmacy jars with glass stoppers come in five sizes, \$10.95–45 each, sold separately. Made by HomArt; available through online retailers and Seven Colonial: sevencolonial.com

Hexagonal tiles (right) are common after 1900, but the museum bath's pattern is octagon and dot. American Restoration Tile makes 2 1/8" unglazed porcelain octagon tiles and 3/4" fillers, in a pre-1910 color palette including PH-1, mustard gold. Historically accurate tiles are flat with square edges. restorationtile.com

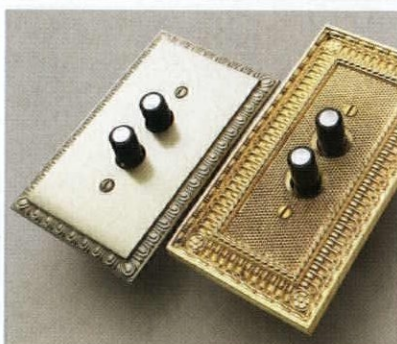


This ornate bail pull in a historic Victorian design is restoration-worthy. Made of forged brass with a hand-antiqued finish that will acquire additional patina, it is 3" on center with a 2 x 4 3/8" backplate; \$13.99 each. American Oak Bail Pull, houseofantiquehardware.com



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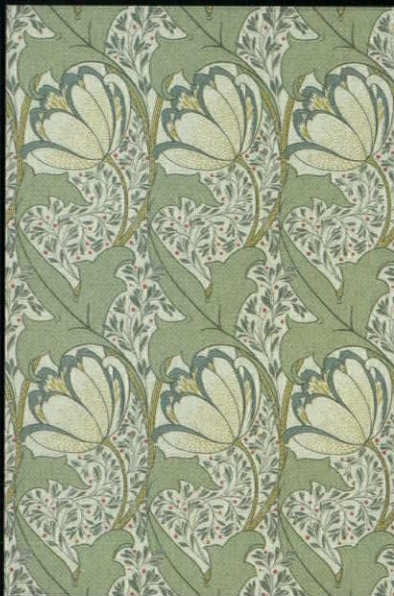
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ARTS & CRAFTS ENTRY DOORS

The Japanese Maple Entry is a recent collaboration by glass artist Theodore Ellison and fine woodworker Shawn Kammerer. With a cloud-lift element, rounded corners, and ebony plugs, the Dunsmuir door, here in quarter-sawn oak, is based on the work of California architects Greene & Greene. Ellison is a member of the San Francisco-area guild Artistic License. He designs and makes mosaics and leaded glass in styles from Prairie to Art Nouveau, and accepts large-scale as well as residential commissions. "Shawn Kammerer has that combination of aesthetic sensitivity and outstanding craftsmanship that's rare these days," Ellison says. Kammerer's Craftsman Door Company makes custom Arts & Crafts doors and windows. "It's my heritage," he says. "My grandfather was a sash-and-door man; he left me all of his prized tools and the toolbox he built." Craftsman Door Company, craftsmandoorcompany.com • Theodore Ellison Designs theodoreellison.com

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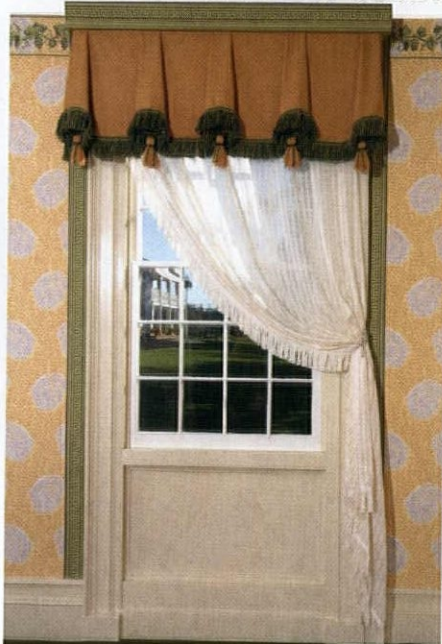
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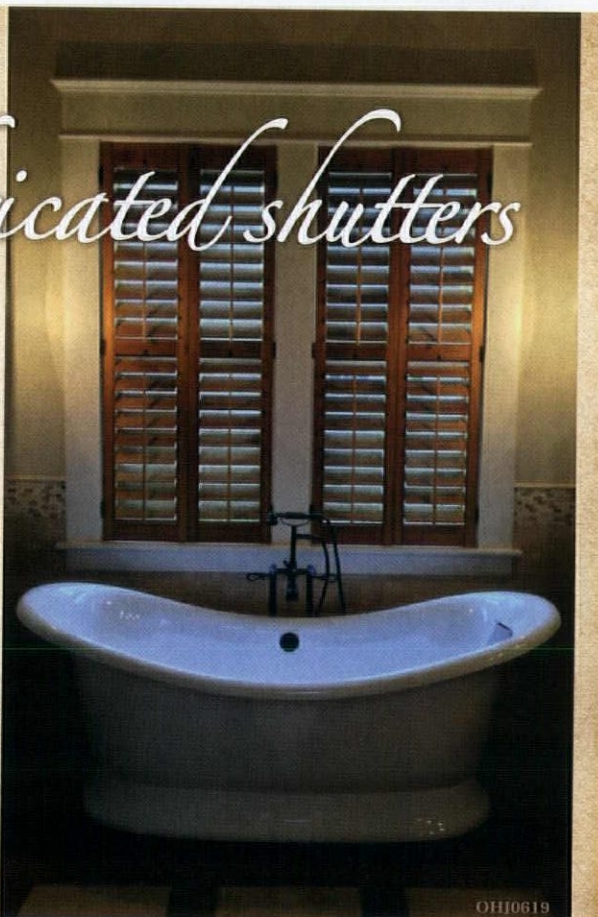
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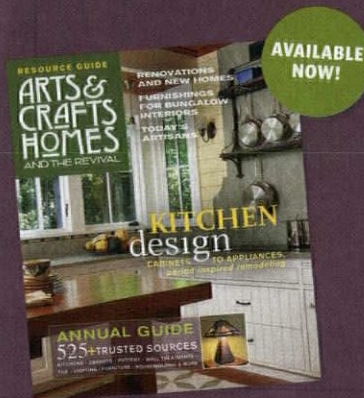
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RESTORE

HARD SCAPING

FLAGSTONE'S UTILITY
PLUS USE OF BRICK
& STONE, GARDEN
STRUCTURES, AND A
WATER FEATURE.

page 40

A flagstone path winds its way past a stone lantern and a mix of plantings to stone steps.



50

KNOW HOW: BUYING KITCHEN CABINETS
Insight into the world of stock, semi-custom, and custom cabinets.

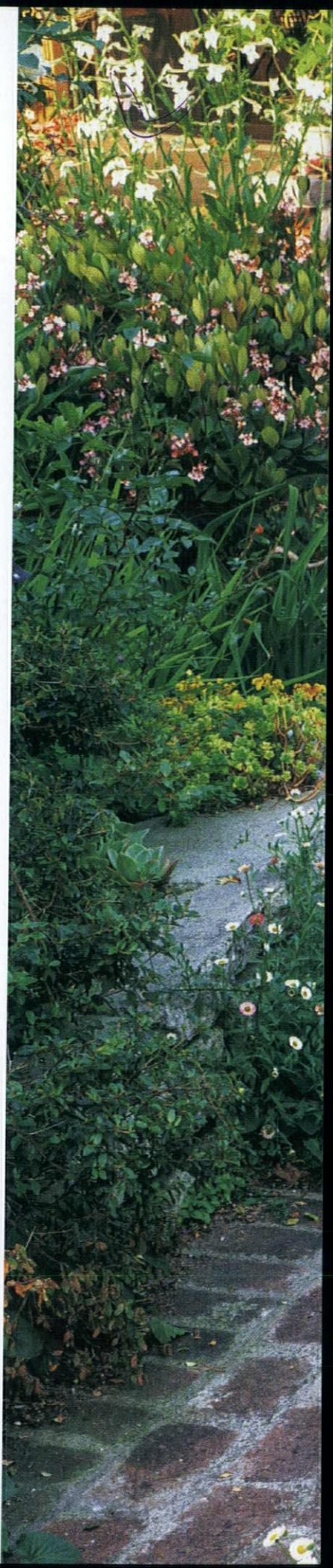


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SHAPING the HARDSCAPE

Farmer and quarry owner Johanna Andersen-Pratt tells a funny story about a long-ago dairy farmer who wanted some of the natural flat stone he'd seen on a neighbor's property. So the farmer paid the owner \$16 to harvest a load of stone and deliver it to his barn, where he laid it on the floor. • Apparently he'd gotten tired of standing in knee-deep mud to milk his cows. • Whether you have in mind raised stone beds for plantings, walls for water conservation or erosion control, a fountain to create a cooling breeze in summer, or you simply want to cross the yard from the driveway to the house without getting your feet wet, hardscape materials are the way to go. • Stone, brick, and other durable landscaping materials can transform a plain patch of yard into a place you'll want to spend time in, whether it's high summer or a clear winter day. For the most authentic look, use time-tested materials relevant to the age of your house: brick or locally quarried stone for paths, steps, or walls around a home built in 1820, for example—or concrete or brick used in an imaginative zigzag walk for a 1950s Ranch house. **BY MARY ELLEN POLSON**





A brick path winds through a garden secured by raised stone planting beds and a welcoming, slat-backed wood bench.



➔ BUILDING A FLAGSTONE PATH



Step 1



Step 2



Step 3



UNDERSTANDING MATERIALS

Like the farmer who bought flat stones from his neighbor, locally available materials, from natural stone to brick pavers and railroad ties, are often the best and most cost-effective resources for a hardscape project. Be sure to get detailed installation instructions from the supplier

LEFT Dry-laying a stone wall requires an ability to see and work in three dimensions.

before beginning any project, or hire an experienced professional to do the work. No matter how beautiful the installation, it won't look good for long without a proper foundation.

NATURAL STONE Varying from slate and bluestone in the Northeast to sandstone and limestone in the West, natural stone often makes the best selection for a hardscape project. The most authentic looking stones are likely to come from your immediate area, especially large features like boulders as well as flagging and other stones [cont. on bottom of page 45]

THE PRO TIP

A flagstone path should be laid along natural contour lines to give it an organic appearance—as though it flows alongside the house.



Step 4

Creating a flagstone path is relatively simple. Plan on devoting at least a weekend to the project.

1. Lay out the path by placing wood stakes from the beginning to its natural terminus (from the driveway to a porch or deck, for instance). The approach should be wider from its source and narrow to a consistent width as it curves to its destination.

2. Dig the path to a consistent depth of about 6". Using a tamper, screed, or vibrating compactor, compact and level the dirt. Once the surface is level, lay a commercial grade of weed cloth along the path, tipping up at the edges of the path. The weed cloth isn't essential, but it does help prevent the propagation of weeds.

3. Install plastic landscape edging into the weed cloth. Then spread a 2" level of moist (not wet) crushed gravel on the bed. Gravel is sold by weight and size. (Stones averaging under 1/2" in size are often recommended, but we used 3/4".)

Compact the gravel. Spread a second, 2" layer of moist gravel and compact this. The path is now ready for the stone.

4. Spread stones around the area for easy selection.

Save some of your better stones for placement at strategic spots such as near steps or the beginning of the path. Lay stones so each is fully supported: this often requires lifting the stone and either adding more crushed stone or removing some material, then resetting the stone using a hand trowel, sometimes many times. Test the stones by jumping on top of each—no stone should wiggle. Use a level to keep the tops of the stones on an even plane, then continue laying stone down the path, keeping the outer edges of stone fairly even.

5. Lay the decorative edging stones and embed them using a wooden or rubber hammer so you don't mar the stones. We

used a different decorative rock and embedded it into the gaps between the flagstones. This binds the path together and should hold up with no maintenance for many years.

—JERRY PAVIA & ALLEN ROSE

Step 5



A Grand Path to Water

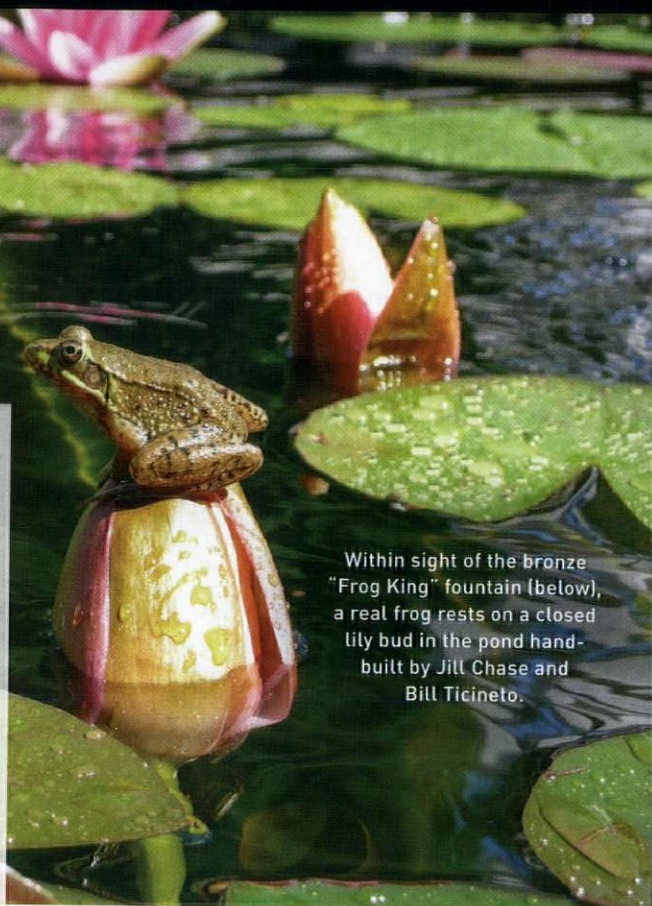
When the backyard slopes down to water, it's a given that a path always led that way. When Jill Chase and Bill Ticineto eliminated an existing driveway in the backyard of their 1920s Connecticut home, they also developed a garden plan that created an intuitive progression from house to natural pond.

Not content with one water feature, they began by designing a small rectangular pond with a fountain, placing it just below the house, where it could be seen to best advantage from the second-floor windows. Accented with a vintage frog fountain, the pond is classically sited on an axis, linking it with the lower yard in a subtle progression that moves from formality to relaxed naturalism. Just below the new pond, bordered by a grassy lawn, is a small flagstone patio with facing benches. Below that, the lawn gives way to a footpath that wends its way through an increasingly wild landscape to the old pond.

While there was no evidence that there had ever been a fountain in the backyard, the couple discovered some railroad ties that were perfect for the framework of their planned 6' x 9' excavation. After marking off the rectangular outline with spray paint, they began to dig, in some cases through rock.

The fountain was outfitted with a small pump; a larger pump connected to the filter is sunk in the bottom of the pool. Clean water re-enters the pond at the far end. Each pump is on a separate switch so they can be controlled separately.

Just behind the fountain—dubbed the “Frog King”—there is a bog area where overflow from the pond goes when it rains, helping keep the water level constant. The area is outlined in bluestone, laid in the same arched pattern used in design of one pergola. The couple planted the pool area with the shade-loving, large-leaf ligularia as well as grasses that conceal the electrical lines and filter unit.

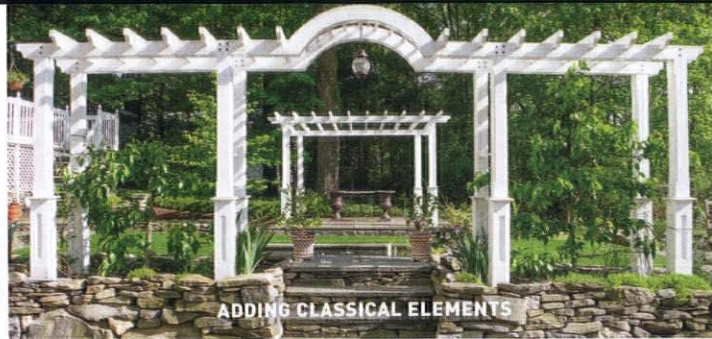


Within sight of the bronze “Frog King” fountain (below), a real frog rests on a closed lily bud in the pond hand-built by Jill Chase and Bill Ticineto.



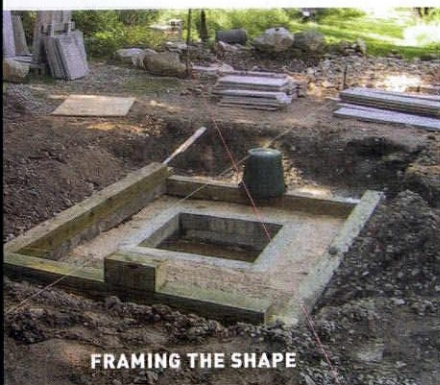
← THE COMPLETED HARDSCAPE

From an upstairs window, the owners can look over the frog pond, pergola-shaded patios, and a path leading to the natural pond below the house.

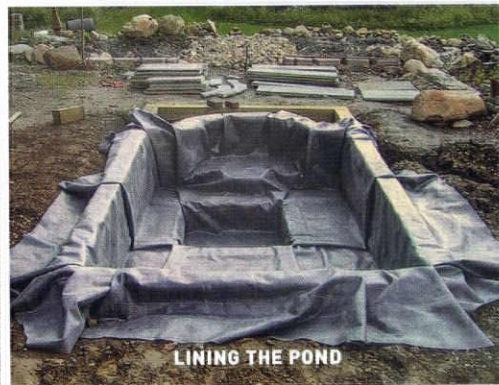


ADDING CLASSICAL ELEMENTS

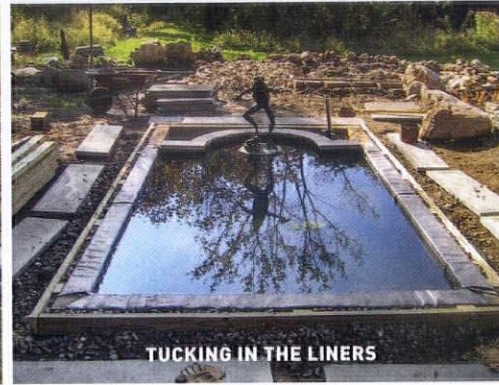
Building the pond ■ **FRAMING THE SHAPE** The 6' x 9' rectangular pond is framed with a mix of found railroad ties, pressure-treated lumber, and cedar timbers. The designers included a deep well near the center for the koi, who like a deep place to get away from such predators as raccoons and herons. In the winter, frogs hibernate there. The depression also hides the underwater circulating pump. ■ **LINING THE POND** After filling the bottom with about 4" of sand, Bill and Jill put down a heavy felt liner, followed by a heavy rubber pond liner. The sand and felt protect the liner from punctures, prolonging its life. ■ **TUCKING IN THE LINERS** Both the felt and waterproof rubber liners were carefully laid in, then tucked and folded around corners and contours, like folding hospital corners on a bed. Bill and Jill allowed for overage so that the liners completely covered the framework, then trimmed off excess material. Bluestone coping was laid on top, anchoring everything in place. Filling the pond with water further flattened out the liner. ■ **ADDING CLASSICAL ELEMENTS** To complete the formal framework, Jill Chase and Bill Ticineto collaborated on the design for a grand pergola with an arched center and a second one on the other side of the pond. The arch shape also appears at one end of the pond.



FRAMING THE SHAPE



LINING THE POND



TUCKING IN THE LINERS



There are two basic types of brick landscape pavers. Bonded pavers measure about 4" x 8" and pack together almost seamlessly over a sand base. Modular pavers are slightly smaller and are installed with mortar.

LEFT Paving bricks from Pine Hall Brick come in a wide variety of colors.

for paths, walks, and walls.

Flagstones have been used to create stepping stones and paths for centuries. The term flagstone can be applied to almost any natural landscaping stone that's flat and hard. The best are split from dense metamorphic rock with uniform internal layers and a surface texture that provides traction. Schist, bluestone, slate, and metamorphosed sandstone and limestone all make excellent flagging materials. The thicker the slab, the longer it will

last—in some cases, more than a century, even under constant use.

Flagstones are usually 1" to 3" thick and are either cut to size in various rectangular shapes (dimensional flagging) or cut, chipped, or broken into irregular shapes (natural flagging). Depending on where the stone is quarried, flagstone can range in color from pale buff to rich blue to greenish-blue or even lilac. There are also variegated flagstones, and flagstone mixes of subtle or strikingly complementary color combinations.

Dimensional flagstones can vary in size from as small as 6" x 6" to 3' x 4' or larger. Varying the sizes in the pattern (using multiples of each size, both squares and

rectangles) creates interesting rhythmic patterns, especially for large expanses of flagging, such as a terrace.

For a more formal look in wall construction, consider snapped ashlar. These brick-shaped stones stack with tight joints that can either be dry-laid or mortared in place.

brick Because brick is made from naturally available clays, it's been a historical material for landscaping since Colonial days. While you can use vintage brick in landscaping projects, be aware that brick is fired for different degrees of hardness, depending [cont. on page 47]



Large slabs of naturally occurring schist at the Ashfield Stone quarry. **ABOVE RIGHT** Large slabs are quarried in large chunks, then split into flat, nearly level flagstone using pneumatic power tools.



LEFT Good flagstone has a foliated texture, as seen in this installation. The bronze color comes from iron-saturated water seepage over millions of years.

SHOP TOUR:

On a recent visit to Ashfield Stone, I got a geology lesson as well a chance to see how the versatile stone harvested here is split, shaped, and finished into a surprisingly broad array of products.



Johanna Andersen-Pratt with the team at Ashfield Stone.

When Jerry Pratt and Johanna Andersen-Pratt bought land in in the Massachusetts Berkshires in the 1980s, they were surprised to learn that the property was loaded with a particularly dense form of 400-million-year-old schist. Schist is a layered metamorphic stone that splits along seams between darker and lighter deposits, making it ideal for landscaping.

Johanna was initially skeptical that anything could be done with the stone until a mason came by and admired a pile of stone she and Jerry had recently dug up. "He said, 'this is really nice rock', Johanna explains. "'You should sell it. As a matter of fact, if you'll load that pile of rocks on my truck. I'll give you 20 bucks for it.' So we did and he gave me the 20 bucks and I thought, maybe we can do this."

For years, Ashfield sold only landscaping stone. Then Jerry took a sample to a fabricator and had it polished. The results were jaw-dropping. Ashfield now quarries and markets three lines of polished stone for countertops, sinks, and cladding: Quicksilver, Galaxy, and Crowsfoot, an unusual stone with ice-like patterns and ruby-like bursts of color. Ranging from light to dark grey, the first two

stones "have the same aesthetic as soapstone, but are denser and harder," Johanna says.

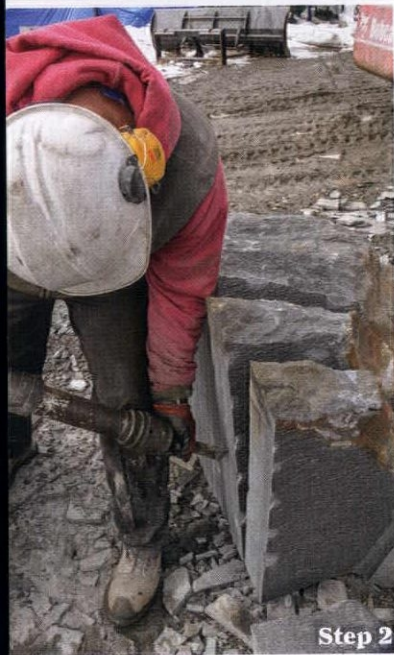
Everything is quarried locally and, with the exception of landscape stone, fabricated in Ashfield's state-of-the-art shop. All landscaping stone is fabricated in the quarry, which is open only in the summer months. To demonstrate the basic splitting technique, operations manager Bryce Ribken picked up a pneumatic splitting hammer and began to cut small slots in a large chunk of stone in the muddy yard outside the shop.

Imperceptibly at first, the stone began to open between the dark and light seams. The hammer makes a percussive noise that starts to sound hollow as the seams open. After some deeper tapping with the hammer, the layers of stone literally split away from each other, creating a clean, even surface with what's known as "glacier scoured edges."

Landscape stone also



Step 1



Step 2



Step 3

↓ **When working with stone for walls and paths, always work dry, especially in regions with extensive freeze-thaw patterns. Use an experienced dry-stone mason, and buy directly from the quarry. “They have an affinity for the stone,” says Johanna Andersen-Pratt.**

includes what Andersen-Pratt calls “snapped stone” or snapped ashlar, ideal for producing brick-shaped stone for stacked walls, or for cladding columns or fireplaces. It’s made using a guillotine saw at the quarry; workers slide large 3’ x 4’ pieces of flagstone along rollers. “Then this big press comes down and pushes, pushes, pushes, and snaps it. Then we move the stone over 4”, and repeat the pushing process until the stone snaps.”

It probably won’t come as a surprise that Johanna Andersen-Pratt is an advocate of using natural stone in the landscape. “It settles in with an old house,” she says. “It looks like it’s been there forever—right after it’s been installed.”



Step 1 Bryce Ribken uses a pneumatic splitting hammer to cut small depressions at intervals along seam lines in the stone.

Step 2 As he applies pressure and listens, the stone starts to split along sedimentary seams.

Step 3 The stone splits in clean, level layers: perfect for landscape stone.



Brick pavers are still hand moulded at Old Carolina Brick.

on the intended purpose. Better choices include hard-fired vintage brick (see Resources, p. 103) and brick pavers.

The best are still handmade in moulds. Handmade paving brick is less compressed than regular construction brick and contains small air pockets. The air pockets allow moisture to pass through the brick—or even freeze and thaw repeatedly—without cracking the paver.

Bricks vary in color, depending on the kind of sand and clay used to make them. Coal-fired brick, the technique that resulted in the delightful clinker bricks of the Arts & Crafts era, often gives unusual color variations not found in commercial brick. Available through specialty retailers, these “accidents of the kiln” are irregular and lumpy and often luridly colored in shades of purple, terra cotta, and black.

Garden Structures

Latticework, arbors, and even pergolas and porch rooms are widely available pre-built, built-to-order, or as do-it-yourself kits. For best longevity, choose garden structures made of clear Western red cedar, redwood, or tropical woods like ipe. Using rust-resistant fasteners is critical, too—look for galvanized or stainless-steel fasteners, even for a trellis. Insist on high-quality joinery and construction details for arbors and pergolas.

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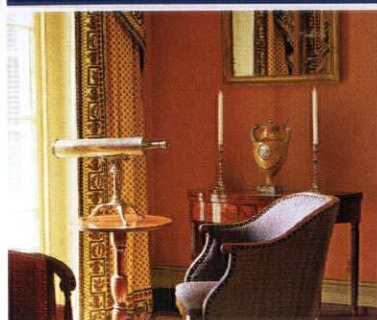




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Buying Kitchen Cabinets

The specs are confusing, quality and pricing all over the map. Here's a stab at untangling the choices. **By Patricia Poore**

 **Decisions, decisions,** and they're all important. Kitchen cabinets set the tone for overall design, take a beating in use, and will affect resale value of the house. According to *Consumer Reports*, cabinets take 40% of the kitchen renovation budget. When it comes to a custom kitchen in a period home, the percentage is likely even higher.

The nomenclature by which cabinets are sold can seem contradictory. Three categories are generally accepted: stock, semi-custom, and custom. Within each, expectations and quality differ widely. An example: one maker's "stock cabinet" may be of $\frac{3}{4}$ " plywood and have dovetailed drawers, while another's offers particle-board and MDF pieces that are hard to assemble. At the far end of the spectrum, a "custom kitchen" can come from a high-end cabinetmaking shop offering design services, a selection of fine woods and finishes, and a deep well of knowledge and experience . . . or it can be the local carpenter's first such project.

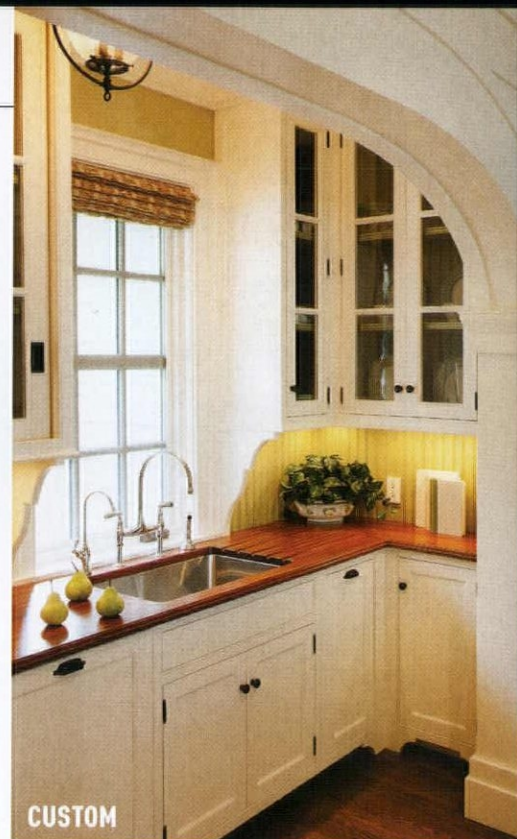
Another trap is that while manufacturers of production and semi-custom cabinets are offering more choices and design upgrades due to demand, it doesn't always mean the quality has gotten any better.

STOCK CABINETS (aka economy, budget, builder-grade, production, modular, RTA) Sold in home-improvement stores, these may be "in stock" to take home, or available for quick shipment; they may be fully assembled or sold RTA, ready to assemble. Quality can be decent, but low cost is the primary goal for stock manufacturers. Most use frameless construction. Options are extremely limited. Standard cabinet

widths are generally 12" to 36" or 48", usually in 3" increments, meaning filler strips will be needed when the fit isn't perfect. Standard depth is 24" for base cabinets and 12" for wall cabinets. Assembly of many RTA cabinets turns out *not* to be a DIY job, so you may have to add labor cost to that of the cabinets. In any case, site-assembled cabinets won't be as sturdy as a cabinet put together in a factory.

SEMI-CUSTOM/MASS MARKET We've divided the semi-custom category. Home-improvement stores and some kitchen showrooms offer budget and mid-priced cabinets with more options than stock as well as minimal customization. Standard widths of 9" to 48" are offered in 3" (occasionally 1") increments, so again you may need fillers. You'll find face-frame construction, but hardboard backs and laminate interiors are common. The

ABOVE A custom kitchen by the Kennebec Company features period-inspired, furniture-quality cabinets fitted exactly to the space. **TOP RIGHT** In a Crown Point Cabinetry kitchen, everything is custom, including the tall, glazed wall cabinets, the brackets, and the millwork arch.



FAR LEFT Kitchen made up of Krosswood Doors' 'Modern Craftsmen' ready-to-assemble cabinets in White, sold at Home Depot. **LEFT** Cabinets by Wellborn fit in a transitional kitchen with a wood floor and stainless steel. **OPPOSITE** Crown Select is a premium semi-custom extension by custom maker Crown Point Cabinetry.

mid-level range offers many options, sometimes including upgrades in quality. KraftMaid, for example, sold through Home Depot and other stores, has more than 65 different finish options and over 100 door styles. Lead time is usually about four to six weeks.

SEMI-CUSTOM/PREMIUM These are cabinet lines sold by specialty makers or through kitchen showrooms. Many options and upgrades are available. Cabinets are made with plywood rather than particleboard, and width increments may go as low as $\frac{1}{4}$ ", meaning less wasted space. A few semi-custom manufacturers offer different lines from budget to deluxe, with upgrades in construction quality clearly described on their websites.

Premium semi-custom cabinets are often a good choice, but you probably won't find period-authentic details. Designs are somewhat generic to appeal to a broad customer base. An example of what's not offered is inset cabinetry, where doors and drawers are inset into a frame. It's difficult to craft because of tight tolerances, so most semi-custom manufacturers stay away from it, offering partial-overlay doors (rather than the common full-overlay) as a hedge. In old houses, though, inset cabinetry is more appropriate.

Every option and upgrade is added to the base price. Do your homework: the cost of semi-custom can creep into the fully custom price range, without the advantages of true custom.

What's the decision process? First may come cost: A ready-to-assemble IKEA kitchen can be as low as \$2,000; the same average room in stock cabinets, \$6,000–8,000; in semi-custom, \$12,000–20,000; premium semi-custom, \$20,000–30,000; custom, \$35,000–50,000 and up. A large room costs more, as do added options. Upfront cost has to be weighed against value to the house; some years from now, nicked and rattling stock cabinets would be a liability for resale.

As for judging quality, read up and go to showrooms. You'll soon see the difference between particleboard and plywood, plastic and metal, staples and dovetails, blemished finishes and quality control. A trusted kitchen designer can help you

Custom Options DISTILLED

"Custom or semi-custom? I think Crown Select falls into a third category," says Brian Stowell, the owner of Crown Point Cabinetry in Claremont, N.H., which recently introduced a more affordable option with a shorter delivery cycle.

Semi-custom cabinetry was readily accepted by people who wanted more options than stock provided, but couldn't afford the leap to custom work. The market evolved, with clients becoming more sophisticated, and semi-custom cabinet factories have worked hard to increase offerings. Still, the premise of semi-custom is to offer a repeatable product made in a production facility.

Crown Select is the opposite: an extension from a custom cabinetmaker. Crown Select is built by the same craftspeople who create Crown Point custom kitchens. Construction differences are negligible and fall within custom-cabinet standards. Yet Crown Select cabinets for a full kitchen average \$25,000 to \$30,000, while Crown Point custom kitchens average \$40,000 to \$45,000. It's not material or quality that makes the difference, it's degree of customization. For example, "a Select client can't get reclaimed material with decorative toe kicks and furniture ends and lots of storage features, and stay under \$30,000," Stowell says. "The reduction in our manufacturing cost comes from limiting endless customization, which is very costly and adds to the time frame.

"The beauty of Crown Select is that offerings meet the vast majority of criteria Crown Point clients have wanted, such as beaded and square-inset construction." The durable factory finish is offered in 20 paint colors and 10 stained finishes—which also reflect the most popular custom choices.



zero in on the best makers and best values, and a design that fits the space.

If you want inset doors and drawers, quarter-sawn oak, or a hand-brushed painted finish, you're talking custom. If your taste is not quite so period-specific, semi-custom is an option, because such traditional designs as raised-panel white kitchens and Shaker doors are readily available. Start by writing down all the must-have features and options you need or would like. Then compare that list to what's offered by semi-custom makers.

Custom work is often necessary in an old house with non-standard sizes and layouts and out-of-level floors. (If you are gutting the room, walls can be rebuilt to accommodate standard sizes.) On the other hand, your old house can help you save money. Say you have a separate pantry and you'll be using an antique Hoosier and a vintage butcher-block on legs. The run of cabinets needed may be minimal, so keep the design simple and use production or semi-custom cabinets—or splurge on a smaller custom order.



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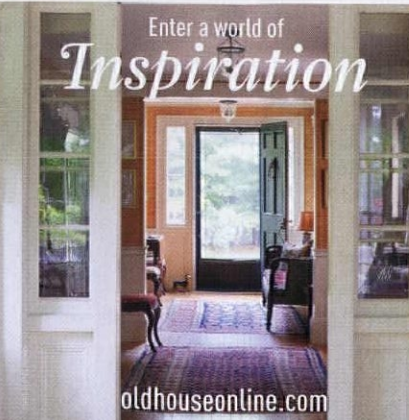
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“ Our seller had ‘lightened and brightened’ the Arts & Crafts interior by painting over interior wood shingles. ”



On the advice of their real-estate agent, the previous owners of our ca. 1895 Shingle Style home painted over burlap walls and built-in cabinets that should have been left alone, in a misguided effort to make the Arts & Crafts rooms “light and bright.” They even painted the unusual interior shingles in the sunroom! —Anna Stewart



Share Your Story!

What have you, your spouse, pet, contractor, previous owner (you get the picture) screwed up? Email us at lviator@aimmedia.com.

THE FIX

Unfortunately, paint is almost impossible to remove entirely from shingles—more difficult even than stripping wood flooring and brick. Shingles naturally have so many crevices and they’re rather porous. Blasting (a mess indoors) would probably ruin them. One option is to replace them with new shingles, which may be left natural (over time they’ll darken) or stained a darker color matched to the vintage shingles you still have in other rooms.

A less drastic option is to paint over the white. You can pick a grey-brown color that approximates your old shingles, or choose a color from the Arts & Crafts palette to complement furnishings.

By the way, your interior shingles aren’t as unusual as you think. The architect William Ralph Emerson used interior shingles at Redwood in Bar Harbor, Maine, built in 1879 and considered one of the first Shingle Style “cottages.” Peabody & Stearns used interior shingling at Kraggsyde on Boston’s North Shore. These shingles were meant to be left unpainted, bringing the outdoors in. Although the formal rooms in many Shingle Style houses were finished classically, family areas and upper floors were more rustic, with beadboard panels and occasionally shingled walls.

BELOW An interior porch clad in wood shingles, at the replica of Kraggsyde in Maine.



A Garden That Rocks

Pretty in its own right, a rock garden can camouflage site faults and cut down on yard work. **By Lynn Elliott**

Making the best of a sloped yard—

or adding interest to a flat one—rock gardens also require less maintenance than a lawn or flower border. Difficult areas become pretty or dramatic focal points, all while demanding less water and no mowing.

Your first task is to map the site. Make a note of any access covers for pipes, marking them with a dowel or a small flag. You'll have to work around those areas as the rock garden is laid out, to keep them accessible. If your yard already has boulders or stones, try to incorporate them into the plan rather than moving them, or importing rocks.

STEP-BY-STEP



STEP 1

With a garden spade, mark the boundaries of what will be your rock garden. Clear this site of grass, roots, and any unwanted elements and debris. To inhibit the growth of weeds before the plants fill the space, place a layer of biodegradable weed barrier or multiple layers of newspaper over the dug-out area. A rock garden should be slightly sloped when it's laid; you can use small rocks under the topsoil to create terracing. If your garden isn't naturally rocky, consider what type of stones you want to import. See "Rock Options" (opposite page) for ideas.

STEP 2

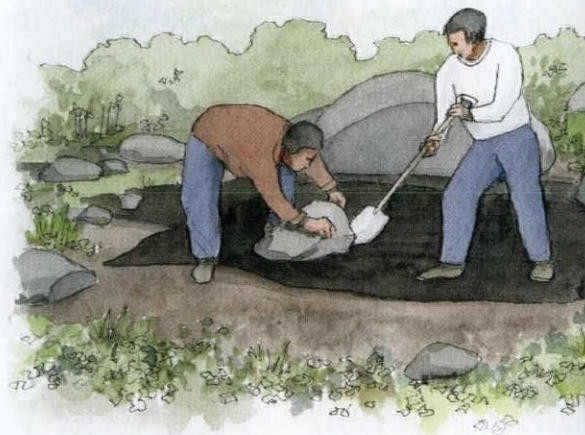
Sometimes it's helpful to sketch the rocks' placement first, and then move the rocks. They should have a random arrangement to give the garden a natural look. Try rocks grouped in twos and threes.

Also plan for a transitional area between the rock garden and the lawn, walk, or driveway. By using gravel, you can plant a low-maintenance scree garden in this space. (A scree bed mimics natural scree—ground where rocks near the surface have shattered to become a stony debris field. A well-drained, sunny scree garden can host Mediterranean plants, small succulents, etc. Let the scree follow natural contours; it shouldn't be too level. Use at least a 3" depth of pea gravel.)

After planning, start placing the stones. Position boulders or large rocks first because they are the focal points. They may need to be supported with bricks or smaller stones underneath. Use safe lifting practices and know your limits—this is laborious work. Use a hand truck or a dolly to roll stones into place, and a shovel or a crowbar to adjust

their position. Have an assistant help.

Next come the medium-sized rocks. Play with sizes and shapes; for example, you might pair a large boulder with a smaller one or a smooth rock with a sharper one. Partially submerge some or most of the stones for a natural look. At this point, spread topsoil (before adding the smallest rocks). The topsoil laid over the weed-resistant layer should have good drainage: Mix two parts fresh, weed-free topsoil with one part of a material such as gravel, lava rock, or sand. Tamp down the soil and water with a garden hose. Let it settle for two days before planting.



STEP 3

Now you'll place plants next to rocks or in crevices between rocks. Choose plants for sun, part shade, or shade, depending on the specific conditions of your garden. As you place the plants, cover any bare areas with smaller stones. Because the site is sloped,



start at the bottom of the site and work upwards.

Limit the number of different types of plants you use, which is more natural and pleasing to the eye. Don't cover the garden completely with plants—the rocks should be visible. Leave enough space between plants so that they can spread out as they grow. Consider the ultimate height of plants for both their placement and the scale of the garden. You may not want plants that protrude too high above the rocks, or you may want a mix of low and taller.

Consider color, too. Granite grey looks good with colors from cool blues to warm pinks and bright white. Sandstone, however, may look better with plants limited to a warm palette. Finally, fill your scree bed with gravel, pea gravel, or a combination of small-scale materials. It's optional, but if you have full sun, you may also want to plant alpenes and groundcovers in the scree.

Rock Options

Because moving stones is so labor intensive, you'll want to use rocks from the site—or at least from close by, to save on transport. If you are bringing stones in, put some thought into your choice. Porous rocks such as sandstone or hard limestone add a weathered look—and are easy to split if necessary. Craggy tufa (soft limestone) provides nooks for plants to grow in, but may break down eventually. Hard granite won't have the same character, but its jagged forms add drama. Smooth boulders and river rock also have soft edges. Moss- or lichen-covered stone adds to a naturalistic, unplanned look.

Gravel—crushed stone—ranges in size from 2" to 4" to pebbles $\frac{3}{4}$ " or smaller. Some sizes come polished, but unpolished has a more native aesthetic. Use a mix of sizes under plants and between boulders. Take into account your regional rock types. To order, know the square footage of coverage as well as how many inches deep the gravel bed will be.

rock stars WHICH PLANTS THRIVE

Stones retain heat, and so rock gardens can be too dry for some plants, so opt for heat-loving ones. Ranging from tiny specimens to cascading plants to grasses, alpine plants are a rock-garden favorite. Cascading plants such as dwarf aster, candytuft, alyssum, sedum, rock cress, and snow-in-summer are a must because they'll spill over hard edges, softening the look. Specimens such as creeping thyme, soapwort, creeping phlox, and blue star creeper spread out, providing groundcover.

To avoid a garden that is bare in the winter, choose some evergreens such as Cole's prostrate (a type of hemlock), dwarf cotoneaster, and dwarf mountain pine. For spring color, incorporate a variety of bulbs such as crocus, miniature daffodils, freesia, grape hyacinths, dwarf iris, and snowdrops.

Low-growing trees such as dwarf conifers and acer (Japanese maple) may add just the right amount of verticality to a ground-hugging rock garden. Herbs work well,

too—try catmint, thyme, or verbena. Little Bunny dwarf fountain grass, blue creeping sedge, Japanese forest grass, blue oat grass, and blue fescue have fluffy plumes and wispy strands to create year-round impact. Alpine plants aren't the only option. In the right climate, succulents such as hens-and-chicks, blue chalk sticks, *Echeveria glauca*, agave, and many cacti are visually arresting.



**THE COST**

VINTAGE STEEL DOOR	\$875-2,000
STEEL FRAME	\$200
1 1/2" SCREWS	\$10

TOTAL \$1,085-2,210
+ labor

the process**1. FRAMING THE DOOR OPENING**

The steel door, built for Tiffany's Chicago store, is a substantial 9'10" tall, 2" thick, and weighs 300 pounds. Too big for the building's elevator, it had to be carried up stairs to the fifth-floor apartment.

The door came as unit with a ribbed-glass sidelight along with the steel jamb, making installation straightforward.

The first task was construction of a steel frame that was tied into the walls and a pre-existing steel I-beam in the ceiling for support, to ensure that the frame would support a hefty door.

The frame was constructed from steel channels on-site, plumbed, leveled, and squared, then welded into place. It was made slightly wider and higher (1/2" on each side and the top) than the actual doorjamb to allow room for shimming and final adjustments.

2. SETTING THE JAMB

The steel jamb and sidelight were set into the frame with flat-face chamfered bolts through existing bolt holes in the jamb, by drilling and tapping them into the steel frame. The jamb was not tied into the ceiling, as it was strong enough to carry the door's weight and still allow adjustments.

The steel header and side jambs were leveled and plumbed to prevent twisting and misalignment; a 1 1/2" screw was drilled into one of the tabs at the top of the frame to make sure the jamb stayed secure. Then the level was again placed against one side of the frame, and the bottom adjusted until it was level. A screw was drilled into a bottom tab, and the process repeated on the other side. Once all sides were plumb and level, screws were drilled into all the tabs. A professional-grade level was used to ensure accuracy.

Protecting the Wine

An old security door—from Tiffany's, no less—becomes an attractive entry to a wine room. **By Brian D. Coleman**



Steel doors used for security and fire safety date back to the 19th century. This one, bought as salvage, is in a spacious, 19th-century New York City apartment, formerly a warehouse. Tall ceilings and open space make it a challenge to find architectural fittings of large-enough scale. So when the owner came across the huge door, he knew it would be perfect to enclose a small wine room by the apartment's entry hall.



ABOVE The attractive, paneled door is made of steel. **INSET** The old padlock is just for show.

OPPOSITE Recently on eBay: a steel fire safety door salvaged from a 1920s school building.



Maintaining Stainless Steel

Stainless steel resists rust and corrosion but is not necessarily "stainless," as fingerprints and water leave marks. Do this:

- Clean with the "finish grain" of the steel, not against it, to avoid residue.
- Use soft cloths (100% cotton for no lint).
- Wash off fingerprints and grime with dishsoap and a damp rag. Dry with a clean cloth. Then polish with a drop of baby oil or mineral oil to get a sheen.
- Glass cleaners also will remove fingerprints and marks.
- The author recommends Weiman Stainless Steel Cleaner and Polish.

3. HANGING THE DOOR

The door then was set carefully into the jamb, and threaded hinge screws used to attach the hinges to the doorjamb. Care was taken not to scratch or damage the metal during installation. Final adjustments were made with thin metal shims behind the hinges to make sure they were properly aligned.

Fortunately, the original mortise lock-set was intact, and it was reset to align with the doorjamb. Pre-existing holes in the door were used to avoid further drilling. The door's vintage padlock was included; it was hung, unlocked, from the handle as an amusing accent.

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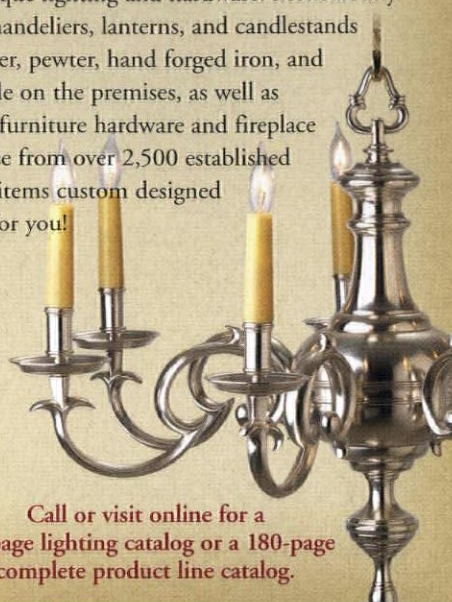


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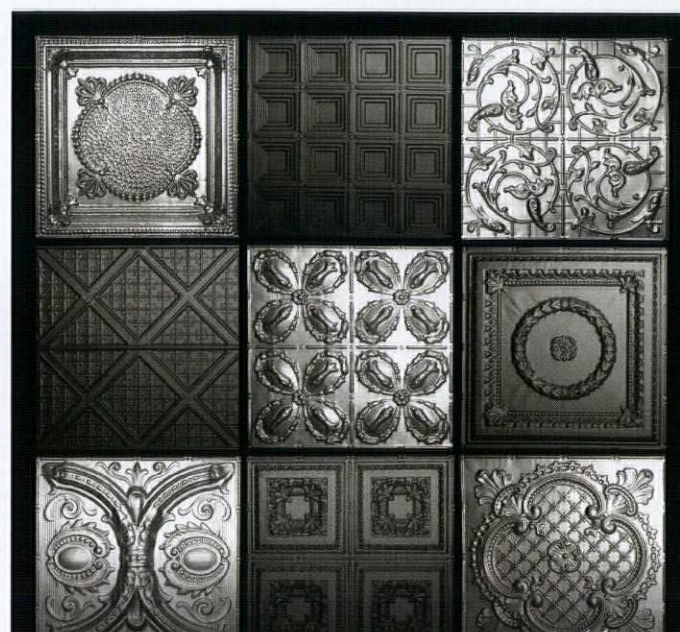
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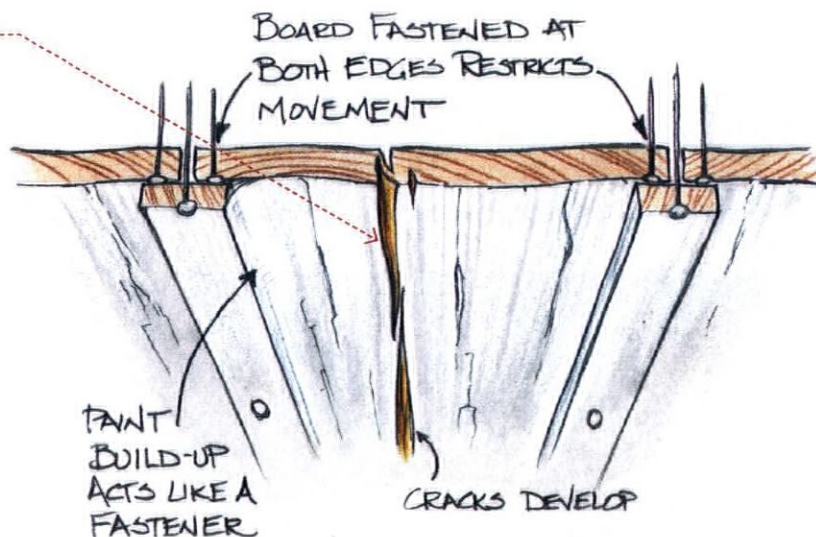
Installing Board & Batten

Characteristic of Gothic Revival and Carpenter Gothic homes and churches ca. 1840–1865, board-and-batten exterior siding consists of wide weatherboards laid vertically, the seams covered by narrow wood battens. When the style passed, board-and-batten showed up as cladding for sheds and barns. Application of any exterior boards, particularly when the lumber may be up to 12" wide, must be approached thoughtfully. Exposed to the weather, these wide boards will shrink and expand, bowing and cupping significantly in response to changes in humidity. It's always advisable to use quarter-sawn or rift-sawn lumber, which are more stable, but that's rarely practical with wide boards. To accommodate their inevitable movement, boards must be attached in such a way that they can still "move." **By Ray Tschoepe**

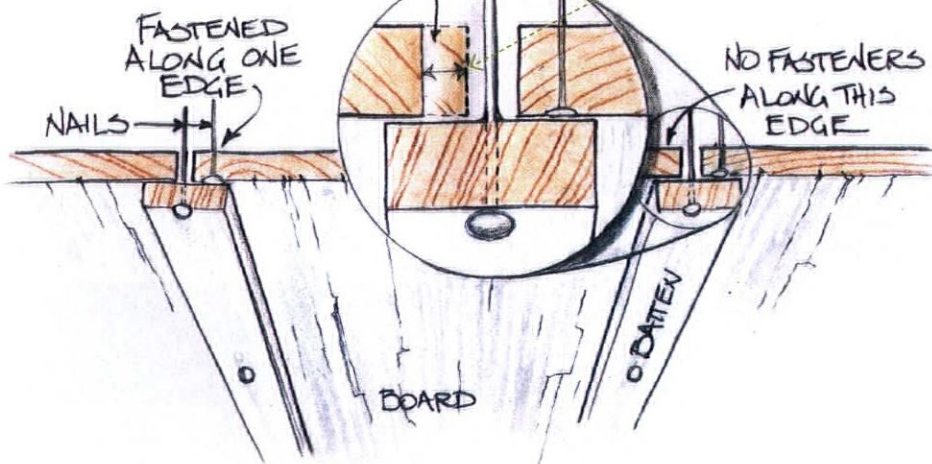
WRONG WAY

HOLDING TOO TIGHT

Installers frequently over-fasten board-and-batten siding. Nailing both edges tight to the wall restricts any movement in the board, causing stress and cupping during expansion and contraction, which eventually splits and cracks the board along its length. It can happen in a remarkably short time. Also, be mindful of over-painting. Just as a raised-panel door with floating panels will crack when a thick layer of paint holds the construction rigid, so will boards crack if paint buildup acts as a fastener.



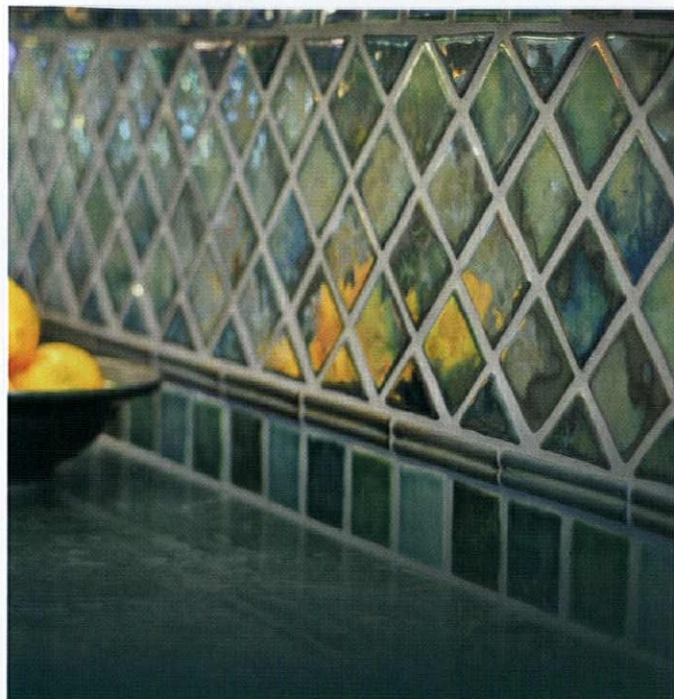
ROOM TO ACCOMMODATE MOVEMENT



RIGHT WAY

FREE THE EDGES

Two ways of fastening board-and-batten to the wall will give good results. The most common is to fasten each board along one edge, but to allow the other edge to "float" unfastened. The free edge is then covered by the overlying batten. This method keeps the boards tight to the building but still allows them to move (shrink and swell) with changes in humidity. A second option is to nail each board along its center, leaving both edges free underneath the batten.



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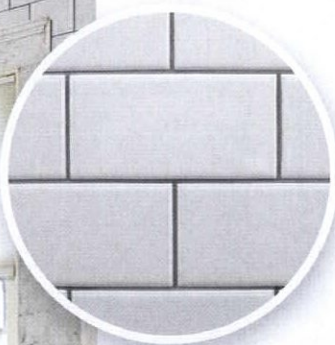
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FAR LEFT In the bathroom original to an 1890s Queen Anne house, the grout is dark against white tiles. **INSET** White subway tile is shown with medium-grey grout in a newer installation.

Q: I'm wondering about the color(s) of 1920s tile grout. I believe they used grey grout even with white tiles. I'm redoing baths in a 1926 Spanish Revival, with white dolomite hex tiles in one room and white-and-grey Carrara marble 3x6 tiles in another. My tiler's sample in grey grout looks rather dark, especially with the dolomite. Thanks for help with my obscure historical question. —*Dr. J. Thomas, Los Angeles*

A: First I called Molly O'Hara at Heritage Tile (heritagetile.com), who referred to a 1920s tiling catalog in the company's archives. The catalog mentions no colored grout; they used cement, which lent its natural grey color. O'Hara guessed that colored grout was introduced in the 1940s.

Next I contacted Riley Doty at the Tile Heritage Foundation (foundation@tileheritage.org). He explains that both pricier white Portland cement and regular grey Portland cement were used as grouts for bathrooms by the 1920s. "I worked on a kitchen backsplash for the late Jane Powell, author of several books on restoration," he says. "For white subway

tile, I made a sample board showing four possible outcomes using two colors: #381 Bright White and #153 Delorean Gray from Custom Building Products. One sample was pure white; the others were 8 parts white/1 part grey; 16/1; and 24/1. Jane chose the 24 to 1 sample; we were surprised that only a 4% portion of grey was enough to give her the preferred result. The light grey brought out individual tiles; Jane said that the 100% white sample made the tile look almost like a pressed, imitation product. Even if the original grout color had been white, over the years it would have darkened; Jane noted the greyed grout looked less 'newly minted'. "But you are using a more elegant

material than the ceramic product used in the 1920s. The Carrara marble on the walls is not pure white. I recommend making sample boards to judge for yourself. I expect the grout color for the floor will not be the same as for the walls. If the tile-setter is willing and you budget a few hours for samples, you'll have the basis for a decision. (I cut scrap tiles into 1" x 1" squares and mount them onto backer board.) Don't judge until the grout sets overnight, because it is darker when wet."

Doty says that *prepackaged* colored grout is a post-WWII product. Colored grouts mixed at the jobsite, however, were fairly common in the 1920s for tiled fireplace surrounds. —*Patricia Poore*

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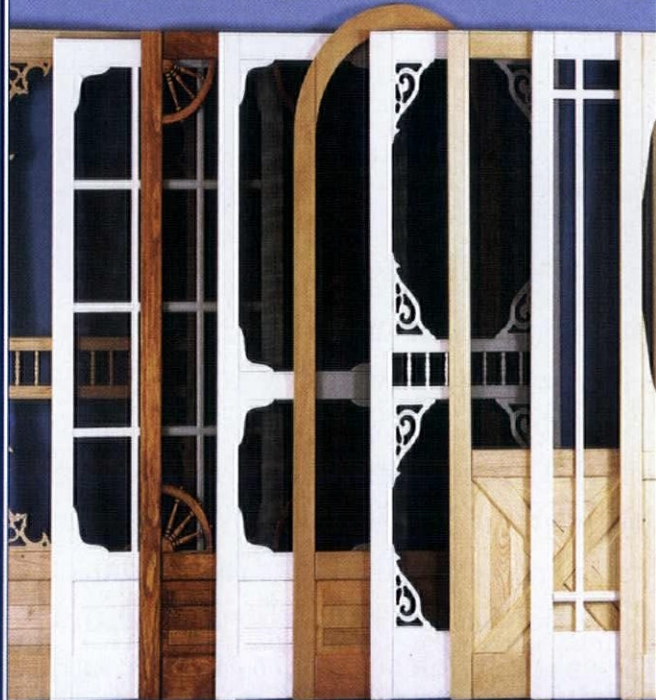
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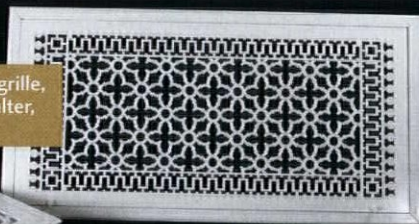
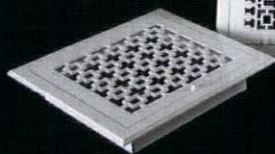
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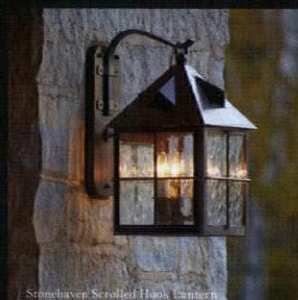
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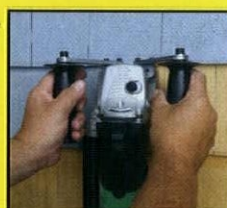
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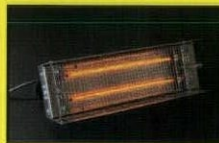


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INSPIRE

GEORGIAN COLONIAL REVIVED

IN CONNECTICUT: listed on
the National Register, the
Bellamy-Ferriday house.

PAGE 64

The portion of the Georgian house built in 1760 exhibits the period's robust design and ornamentation. Modillions, dentils, Ionic capitals on fluted pilasters, and an arch-top window distinguish the second level of the entry.



64

WITH FAITH RESTORED

Colonial Revival in an old house.

+ STYLE: GEORGIAN

76

FANTASY GOTHIC

A space both solemn and witty.

+ REFORMED GOTHIC INTERIORS

86

FARMHOUSE CA. 1820

An early house and farm today.

+ DISTRESSED FINISHES



Although the 1754 home of the Rev. Joseph Bellamy was extensively added to in the 1760s, its high-style features were likely part of a facelift undertaken in the 1790s by Bellamy's son David.

WITH FAITH

restored

The home of a prominent 18th-century preacher was reclaimed by a 20th-century activist who left her own mark. **BY DEBRA JUDGE SILBER / PHOTOS BY KINDRA CLINEFF**

A passionate voice of the Great Awakening, the Rev. Joseph Bellamy was a larger-than-life character in 18th-century Bethlehem, a fledgling town in rural Litchfield County, Connecticut. Both his prestige and his imposing physical presence—he stood over six feet tall, and weighed nearly 300 pounds—were reflected in the house in which he lived, taught, and wrote from 1754 until his death in 1790.

Now listed on the National Register of Historic Places and managed as a museum by the preservation organization Connecticut Landmarks, the house and its collection of Colonial-era antiques reflect the life of the privileged pastor. Just as present in the home are the trappings of another life—that of Miss Caroline Ferriday, the woman who is credited with saving not just the Bellamy home, but also the lives of dozens of



Two Lives, One House

The lives of the Rev. Joseph Bellamy and the socialite Caroline Ferriday were separated by two centuries, but in this historic house in Bethlehem, Connecticut, their legacies are thoroughly entwined.

A protégé of the famous theologian Jonathan Edwards and a graduate—at age 16—of Yale College, Rev. Bellamy became the Congregational minister for the new town in 1740. A prolific writer and gifted orator, he preached throughout Connecticut and became a leader among “New Divinity” ministers, whose interpretation of Calvinist thought suggested that individuals played a role in their own salvation. He established a theology school in his home, counting a young Aaron Burr Jr. and Jonathan Edwards II among his pupils. Bellamy’s descendants include Francis Bellamy, author of the Pledge of Allegiance, and the actor Ralph Bellamy.

Joseph Bellamy died in 1790. More than a century later, his home would fall into the hands of Eliza Ferriday and her daughter, Caroline. Caroline was an ardent admirer of Bellamy and is credited with restoring his home, but that was not her only calling.

RIGHT The original 1754 section is now the middle linking the 1760 front addition and a two-storey kitchen addition from the Ferridays’ time. A narrow barn was later attached. **TOP** Caroline’s bedroom occupied the bay over the library. **INSET** Caroline Ferriday.



The actress and heiress became a champion of the French Resistance in World War II, and was instrumental in gaining medical treatment in the U.S. for 35 women who had been subjected to horrific medical experiments in the Ravensbrück concentration camp. Her efforts earned her three medals from the French government, including the Legion of Honor. In 2016, Ferriday’s advocacy for the women of Ravensbrück was fictionalized in the novel *Lilac Girls* by Martha Hall Kelly. When Caroline died in 1990, she bequeathed this house, its contents largely intact, to Connecticut Landmarks.



women caught up in the horrors of a 20th-century war.

The Bellamy-Ferriday house has been described as one of the best surviving examples of Georgian architecture in Connecticut ... but more than a century and a half of additions, remodels, and restorations make it a case study in architectural bewilderment. By most accounts the house began in 1754 as a two-storey gabled farmhouse, one room deep, with a front door centered on the long, east-facing side.

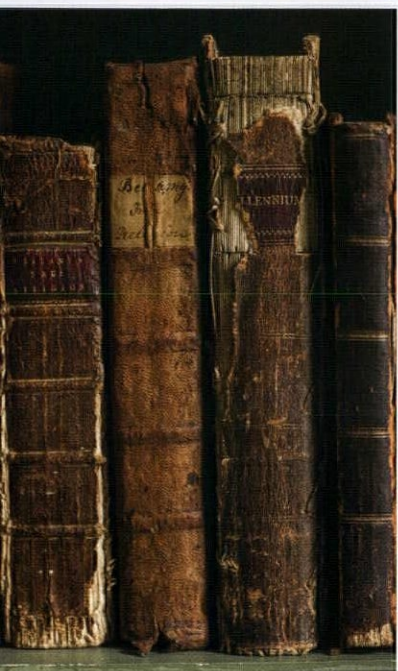
The original structure’s open first floor included a cased stair on the south gable end and a cooking hearth and oven on the opposite wall. The nearly 8’ ceilings in the house have been attributed to both Bellamy’s height and his standing as a pastor.

Bellamy soon added on, more than doubling the size of the house with a two-and-a-half-storey addition set perpendicular to the original ridge line. Dates and details vary, but a National Park Service floorplan sketch showing the house as it might have been in 1760 includes rooms laid out roughly as they are today. The front door, in the addition and facing the green, opens to an entry hall with a curved staircase. A parlor is located to the left, a library to the north. Taking up the corner between library and hall, a sitting room completes the rectangular footprint. A door in the sitting room connects it to the original part of the house. The sketch shows the extant double-faced fireplace between library and front parlor, as well as a fireplace in the sitting room.



ABOVE & BELOW Drapes embroidered by Eliza Ferriday hang in the library, which the Ferridays painted in a green color matched to original paint found by scraping.
TOP RIGHT & RIGHT The parlor or sitting room, in the 1760 addition, was further expanded with a bay window during the late 1800s. In this room, a door next to the fireplace leads to the original 1754 section of the house.





Revival architect Edson Gage

led the early-
20th-century
restoration of the
old house. He
replaced Victorian-
era mantels with
classic Colonial-
style ones.



Mantels replaced during restoration match the style and quality of exterior elements. **LEFT** (top to bottom) The music parlor holds a piano dating to Ferriday ownership. Simple panels of striped, salmon-color silk hang in the music parlor decorated in Colonial Revival taste.

Bellamy and Ferriday books remain in the library.

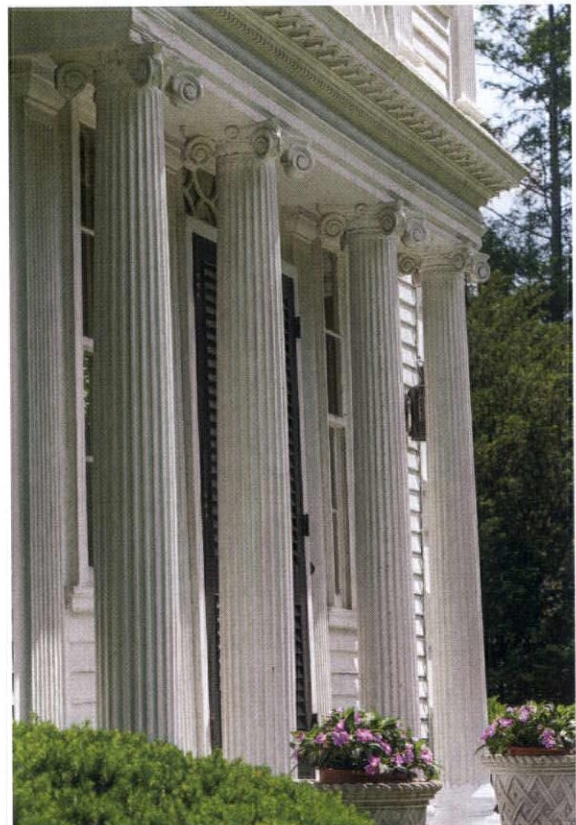


ABOVE Adjacent to the library, the music parlor is arranged as a game room furnished with French antiques collected by the Ferridays. **LEFT** (above) The dining room is in the original, oldest part of the Colonial house. (below) In what's now the dining room, a sideboard stands at the location of the cooking hearth for the original house. **BELOW** An entry pavilion supported on columns was added during the 1790s.

A remodeling ca. 1790, under the influence of Bellamy's son David, gave the house its distinctive, late-Georgian features. The corners of the clapboard exterior were wrapped with stone-like quoins, the eaves highlighted with modillions, and the front entrance showcased with a two-storey entry pavilion featuring Ionic columns and a Palladian window. The embellishments may have been the work of William Sprats, a British soldier-turned-architect whose nearby work, including the Julius Deming house (1793), eight miles away in Litchfield, shares similar features.

THE HOUSE REMAINED in the Bellamy family, largely unchanged, until 1868, when it was sold to a succession of unrelated owners. By the end of the century, Victorian-era additions—including a porte-cochère, bay windows, and a wraparound porch—overshadowed the house's Georgian details.

In 1912, the house was purchased by Henry McKeen Ferriday, a wealthy New Yorker, as a summer home for his wife, Eliza, and their nine-year-old daughter, Caroline. Not many years later, the two women would embark on a mission to restore the house as Bellamy had known it. They scoured the region for period furnishings and objects connected to the family, establishing their own museum dedicated to Bellamy in a playhouse on the property. Their acquisitions include the wooden box in which Bellamy kept his Bible. Carved in the bottom are his initials, along with "1740," the year of his arrival in Bethlehem.



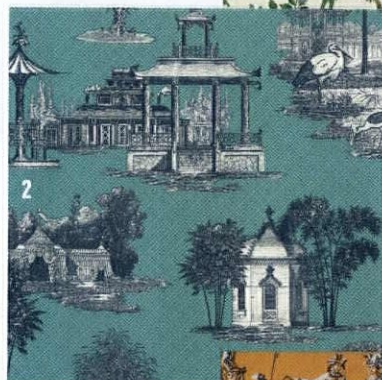
similar WALLPAPER TODAY

Wallpapers remaining in the Bellamy–Ferriday House date to its Colonial Revival restoration, 1912–20s.

❶ Vintage 1920s Collection #2D-121 from Bradbury & Bradbury is the same design as in the Bellamy–Ferriday bedroom! The company reports that their document wallpaper came from a collection of papers found in an Ohio barn. bradbury.com

❷ ‘Mandarin Dream’ by York is a chinoiserie pattern, as is the toile paper that remains in Eliza Ferriday’s bedroom. yorkwall.com

❸ Pattern ‘1776’ from Adelphi Paper Hangings is an American pillar-and-arch paper, ca. 1790, which typically would have hung in a large hallway. Suitably allegorical, it shows France handing the Declaration of Independence to a weeping Britannia, with America represented by a Native American princess. (See also Adelphi’s ‘Butterfly Chintz’.) adelphipaperhangings.com



Historical wallpapers are variously hand-block-printed, silk-screened, or machine-printed, depending on era and company.



More Online

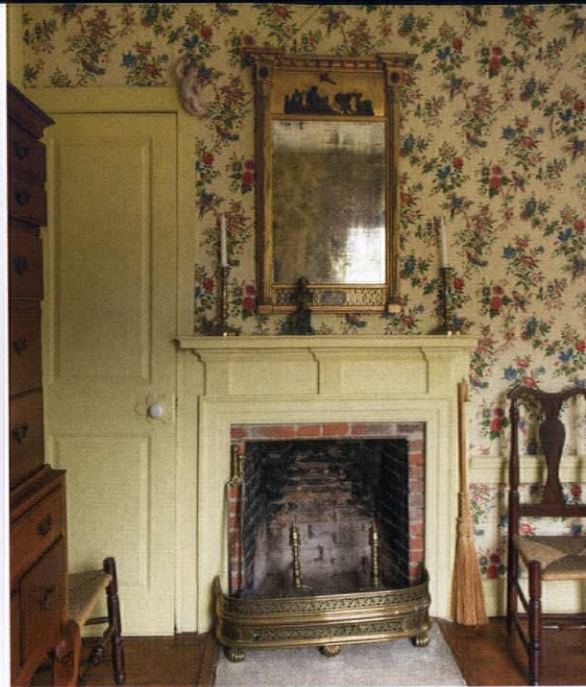
Learn more about historic wallpaper: oldhouseonline.com/interiors-and-decor/wallpaper-past-present-perfect



Eliza Ferriday hired the architect S. Edson Gage, a proponent of Colonial Revival taste, to adapt the house for 20th-century living, and to guide her in reappointing its interior to reflect its Colonial origins. Indoor plumbing was installed and a large kitchen, pantry, and servants’ quarters were added to the north end of the house. Victorian-era mantels were replaced with Colonial-style ones, and walls were repapered with vivid floral and avian designs reflective of Colonial taste. Gage left his own signature on the house with his renovations.

Eliza removed the Victorian porte-cochère—an appendage she reportedly found distasteful—but she was no architectural purist. She left intact a bay window that had been added to the sitting room, as well as a colonnaded porch that ran along the front wall of the original portion. For Caroline’s 16th birthday, Eliza had her daughter’s second-floor bedroom enlarged with a bay window overlooking the home’s formal parterre garden. In the library below, a similar bay and a break in the flooring that mirrors one in Caroline’s room suggests that the library was expanded at the same time—although a competing theory posits that the library was enlarged by the Bellamy family in 1767.

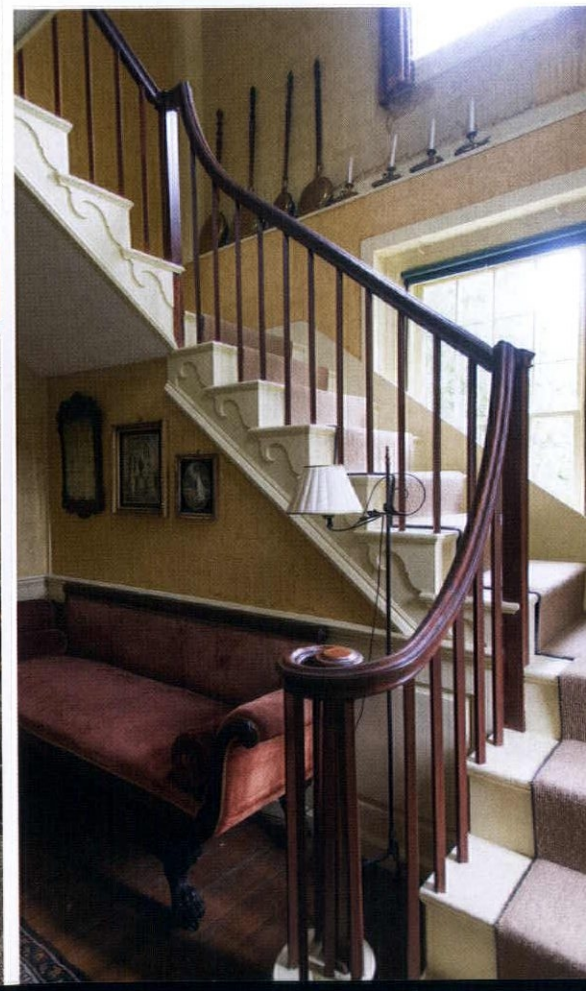
In any case, the library bookshelves, still filled with more than a thousand volumes from Caroline’s collection, owe their sage-green color to the Ferridays’ painstaking efforts; it matches the bottom layer of paint and was assumed to have been the color chosen by Bellamy. We can’t be certain, though, because, for all his writings, Bellamy left no written account of his house.




LEFT & ABOVE Caroline Ferriday's room was decorated with a colorful wallpaper featuring birds and flowers. It is a vestige of the remodel directed by Colonial Revival architect Edson Gage, who left his mark in the curved corners appearing in rooms he reconfigured.

BELOW The staircase sweeps past a window. The Ferridays filled the house with Colonial antiques, including the bedwarmers on the shelf.

BOTTOM LEFT Eliza Ferriday's bed was made in New York but customized with carved motifs of the South, a reference to her Louisiana roots.






Drayton Hall portrays the exquisite, robust design of the period, as seen in the broken pediment with carving over a fireplace.

Our 18th-century originals are confined to the thirteen Colonies, but Georgian style flourished again, more widely, during the height of the Colonial Revival. Georgian design—symmetrical, well-proportioned, simple yet substantial and vigorously detailed—is timeless and uplifting.

GEORGIAN STYLE, 1710–1800

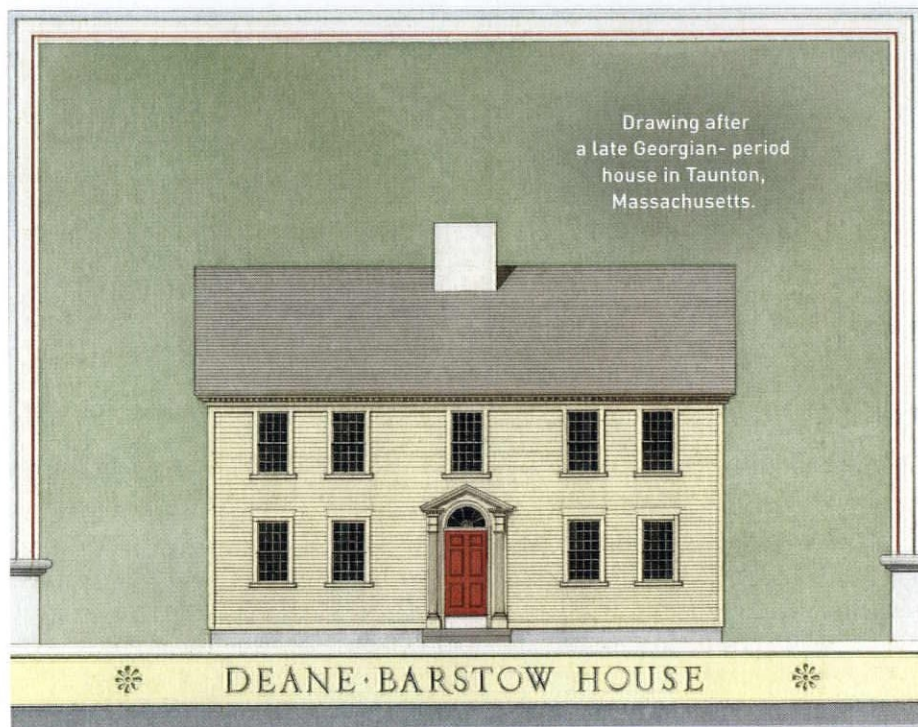
APPRECIATING AN ICONIC COLONIAL DESIGN VOCABULARY. By Patricia Poore

 RARELY DOES an architectural style last a century, but that is the case with Georgian design. Named for the 18th-century English Kings George (1714 to 1830), the style was embraced by Colonists who gave an American twist to variants built from Maine to Georgia during those historic decades of Colonial prosperity and revolution.

The Georgian vocabulary derives from Renaissance classicism, born in Italy and flourishing in England from about 1650. Georgian architecture (often referred to here as “Colonial”) shows up in northern and southern Colonies during the first quarter of the 18th century. The first high-style examples are in the South, built usually by affluent tobacco planters. Grand examples—of wood rather than brick as in Virginia—became more common in the North only after 1750.

During the later Georgian period, houses throughout the Colonies were more embellished. The doorway might be extended to form an entry portico; dormers and corner quoins became common; two-storey pilasters and pedimented center gables were introduced. Of the many variants of Georgian, almost all are classically symmetrical and built around a center hall.

Blockier and more assertive than the attenuated Federal style that followed, Georgian houses are, in general, robust. If it is sometimes hard, from outside, to tell a particular Georgian house from a similar Federal one, the same cannot be said on the interior. Federal interiors (after 1785 or later) are light and delicate, whereas Georgian rooms retain a Baroque feel, with heavy woodwork and carving. Entire rooms might be paneled, floor to ceiling, most often with painted pine. Doorways, especially, are



the HALLMARKS

- **MASSING** These early houses are usually simple one- or two-storey boxes, two rooms deep, with symmetrical arrangement of windows and doors. Northern examples often have center chimneys; those in the South have end chimneys.

- **ROOF** Nearly half have a side-gabled roof of moderate pitch. In the North, about 25% have gambrel roofs. A hipped roof was more common in the South; in the North, hipped roofs are found on high-style houses.

- **MATERIALS** Brick dominates in the South, while wood-frame construction with clapboards or shingles is most common in the northern Colonies. Brick, stone, and occasionally wood construction is found in the Mid-Atlantic.

- **ORNAMENTATION** The paneled entry door may have a transom, pilasters, and a crown, hood, or pediment. Cornice moulding, especially with dentils, is common. After 1750, entry porticos, quoins, and dormers show up.

RIGHT Strict symmetry, hipped roof, prominent chimneys, articulated corners, and door surround all point to Georgian style in a 1769 Massachusetts house. **BELOW** Pilasters, a keystone-design arch, and dentil moulding grace Hamilton House, a Georgian mansion built ca. 1785 in South Berwick, Maine.



Georgian ornamentation borders on the Baroque, as mantels and door and window surrounds are framed with thick, fanciful mouldings layered upon one another.

decoratively framed, but elaborate plaster and wood trim was also used around windows, on ceilings, and in fireplace surrounds and overmantel treatments.

The Colonial towns that became big cities after the Revolutionary War long ago lost much of their early architecture. Cities left behind during the booms of the 19th century today treasure their rare, remaining Georgian houses. These include Charleston, S.C.; New Bern, N.C.;

Annapolis, Maryland; Newport, R.I.; and Marblehead, Mass. And, of course, a later generation of Georgian-style houses are those built around the country, with varying degrees of authenticity, during the height of the Colonial Revival.

THE PROSPEROUS Georgian house was furnished with crystal chandeliers, ceramics of the China trade, oriental rugs, American paintings and English

prints, and silver. Soft furnishings (carpet, wallpaper, and fabric) in Georgian homes were as bold as the architecture, stressing strong colors and three-dimensionality in their patterns. In comparison, Federal furnishings strayed towards the geometric and, while the palette was rich, it was not as reliant on saturated colors.

During the second half of the 18th century, several styles of furniture were simultaneously in demand. The Queen

GEORGIAN TYPES Spanning a century, Georgian houses are diverse, with many variants related to decades of construction and region. They are of brick, stone, or wood; their roofs side- or occasionally center-gabled, hipped, or gambrel. All display classical symmetry and are based on English interpretation of Renaissance architecture. **THE PUTNAM HOUSE** (ca. 1750, Rutland, Mass.) is typical; hipped roofs like this one are found throughout the Colonies, more so in the South. The paneled door with transom lights and a surround of plain pilasters is common. The gambrel-roofed **DWIGHT HOUSE** is an example of a variant surviving in the North; its appearance dates to ca. 1754 (relocated to Deerfield, Mass.). A particularly stylish example is **LONGFELLOW HOUSE** (1759, Cambridge, Mass.). Its projecting center section with pediment and two-storey engaged columns (pilasters) became a model for Georgian Revival houses built in the early decades of the 20th century. The galleried side houses of Charleston, South Carolina, also date from the Georgian period, as do blocks of brick row houses in Alexandria, Virginia.



ABOVE The elaborate Lady Pepperrell House (1760) at Kittery Point, Maine, was a favorite study piece for architects of the Colonial Revival. Colors and the English paper are authentic.

Anne style (ca. 1725–1750, or 1780 outside the cities), also referred to as Early Georgian, is recognized by its use of the cyma or shallow, S-shaped curve, especially in cabriole legs. Chippendale style is named after the English cabinetmaker who published his designs in pattern books: think of the iconic, broken-arch highboy with ball-and-claw feet. Chippendale furniture blended the Rococo with Gothic and Chinoiserie. From 1670 to as late as 1870, Windsor chairs and painted furniture were popular. A good option for owners of Georgian *Revival* houses is to collect Colonial Revival furniture made in the first half of the 20th century. A few extraordinary cabinetmakers continue to make museum-quality reproductions.

visit Georgian Places

Historic New England maintains nine houses dating to the Georgian era, in four states. Search "Georgian" at historicnewengland.org/visit/homes-farms-landscapes/ More:

MOUNT VERNON (1735–1790s), Mount Vernon, Virginia. One façade is Georgian, the other Neoclassical; a Palladian window and Adam-style dining room date to the Federal period. mountvernon.org

CLIVEDEN (1736), Philadelphia, Pa. The National Trust property was the site of the Revolutionary War Battle of Germantown. Original furnishings and documentation. cliveden.org

DRAYTON HALL (1738), Charleston, S.C. This Palladian-style early Georgian has had no updates or alterations and is maintained in a pure state of preservation. draytonhall.com

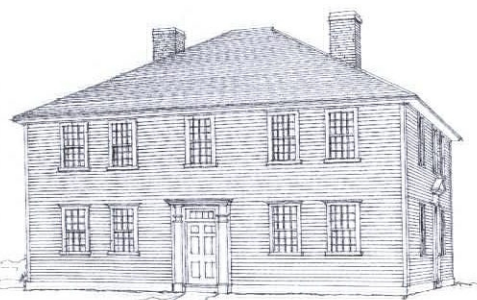
WILTON HOUSE (1753), Richmond, Virginia. Five-bay brick plantation house on the James River, operated by the National Society of the Colonial Dames. wiltonhousemuseum.org

DWIGHT HOUSE (ca. 1754), Deerfield, Mass. (moved from Springfield, Mass.). House of an 18th-century merchant displays Boston and Connecticut River Valley furniture. historic-deerfield.org

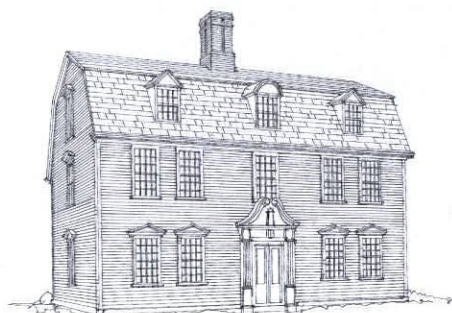
LONGFELLOW HISTORIC SITE (1759), Cambridge, Mass. High-style wood-frame Georgian was the Henry Wadsworth Longfellow home 1937–1882. Collection includes 35,000 items. nps.gov/long

JEREMIAH LEE MANSION (1768), Marblehead, Mass. Unusually large Georgian has never had plumbing or central heating and retains original decoration, including 200-year-old English wallpapers. marbleheadmuseum.org

TRYON PALACE (1769), New Bern, N.C. The mansion was restored in 1951, in a town full of surviving Georgian houses. Gardens cover 14 acres. tryonpalace.org



GENERAL RUFUS PUTNAM HOUSE
(ca. 1750)



DWIGHT HOUSE
(ca. 1754)

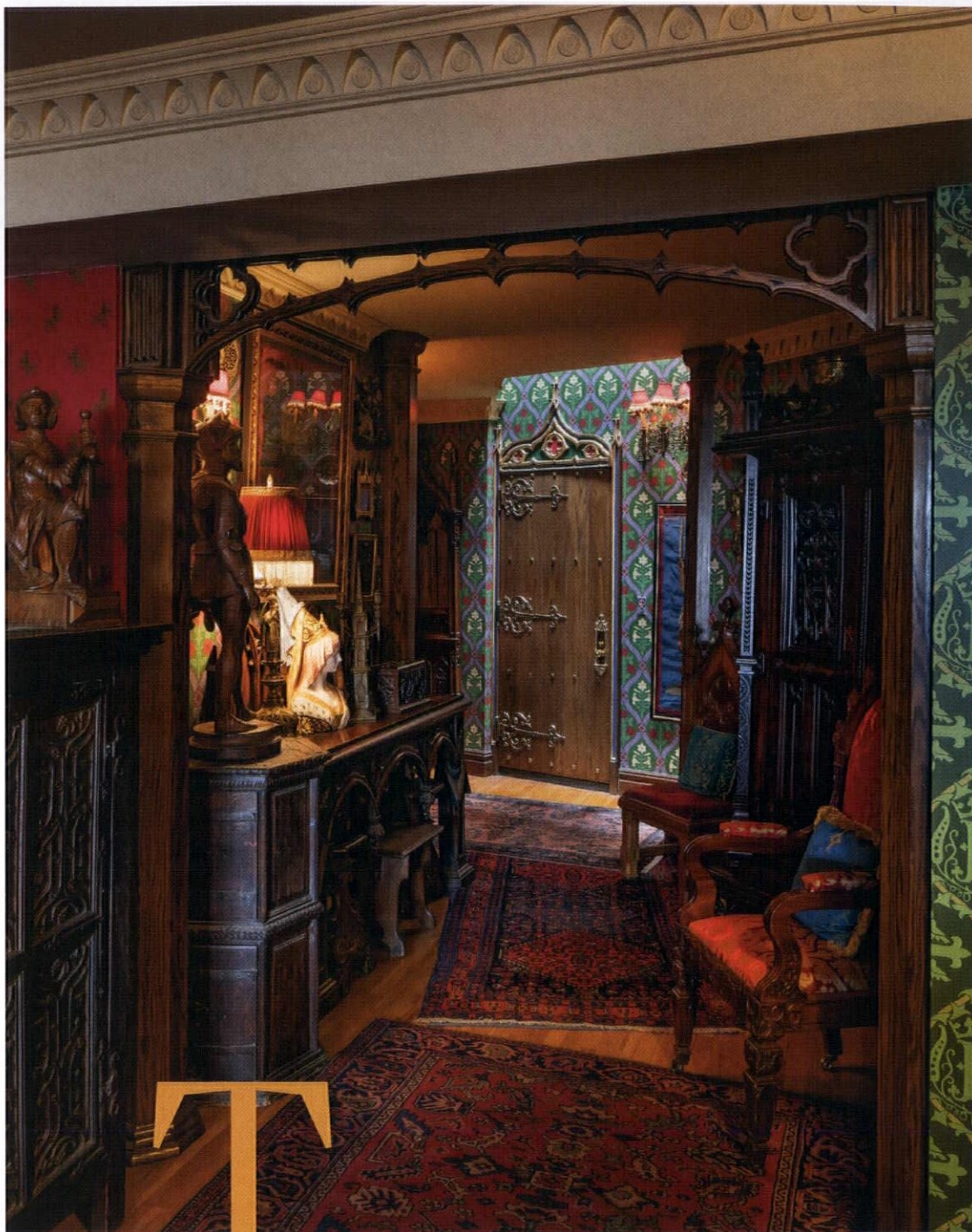


LONGFELLOW HOUSE
(1759)

INTENSELY ENTERTAINING, THIS LOFT APARTMENT IN MANHATTAN IS NOTHING IF NOT WITTY. AND GOTHIC.

a fantasy of GOTHIC REVIVAL

BY BRIAN D. COLEMAN / PHOTOS BY JOHN NEITZEL

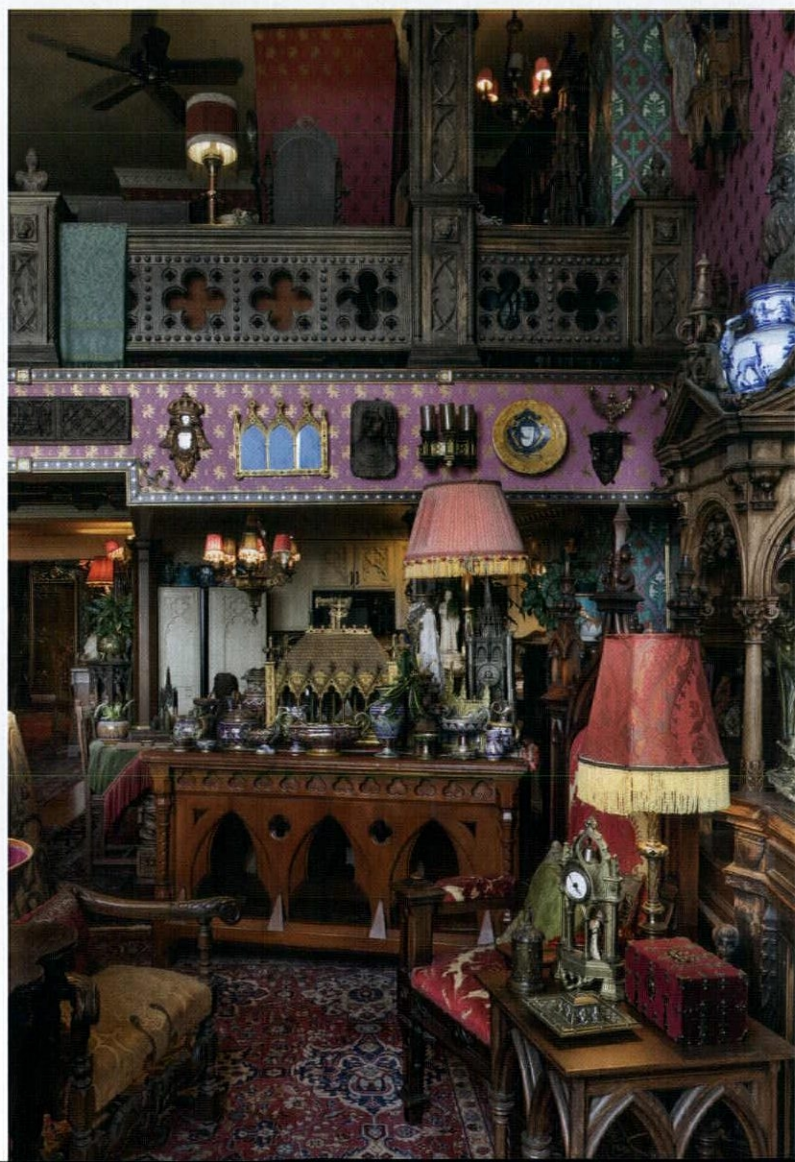


THE PLAYWRIGHT PAUL RUDNICK admits he's had a lifelong penchant for the theatrical. He laughs as he recalls his mother's first visit to his Greenwich Village penthouse: "Paul, why do you have the Pope's furniture?" she asked, incredulous over the Gothic Revival fantasy space. For Rudnick, its appeal is in the mix of the solemn with the fantastic. Pointy spires and carvings, medieval knights standing stiffly at attention, the richness of textiles and polychromy, intimate corners and encaustic tiles create a home that is whimsical and unique.

ABOVE A delicate, carved archway resting on octagonal columns demarcates the entry from the great room. **OPPOSITE** A pensive monk peers from a carved oak panel; medieval monks (often humorous) were a favorite Gothic Revival theme.



LEFT TO RIGHT A Gothic oak settee separates the great room from the entry hall; the low, carved and paneled ceiling creates richness and intimacy. • Joan of Arc stands guard above an oak cabinet. • Mixed patterns create a rich welcome; this is Zuber's 'Gothique' border with 'Gothic Lily' from Cole & Son.



Twenty-some years ago Rudnick found the ideal co-op apartment in a renovated brick building—built in 1930 as a women's prison. With a band of soaring, two-storey windows overlooking the Hudson River, the penthouse had a loft, but it was a blank, drywall box with no architectural detail. Rudnick had a vision.

Inspired by an artist who lived in the former ballroom of a grand hotel, Rudnick decided to preserve the loft and the scale of the space. He hired Brett Stern, the talented craftsman who unflinchingly accepted the challenge of creating a Gothic fantasy. When his client asked for a flying buttress, Stern built one, which appears to support the great room's ceiling. Walls became ornamented with hand-carved trim and mouldings. The front door appears to be an oaken barricade fit for a cathedral.

The entry hall that leads into the great room is enveloping, with a low, beamed and coffered ceiling and a wood-tracery arch resting on slender octagonal columns. The hall creates anticipation for the dramatic room beyond. Rudnick researched Gothic-style reproduction wallpapers, including designs by the 19th-century English Gothicist architect A.W.N. Pugin. For the hall, he chose Pugin's 'Gothic Lily', introduced in 1850 and now available from Cole

LEFT The view from the west end of the great room toward the loft shows the eclectic mix. **OPPOSITE** An antique oak hall chair softened with velvet pillows rests next to a carved, linenfold oak cabinet.

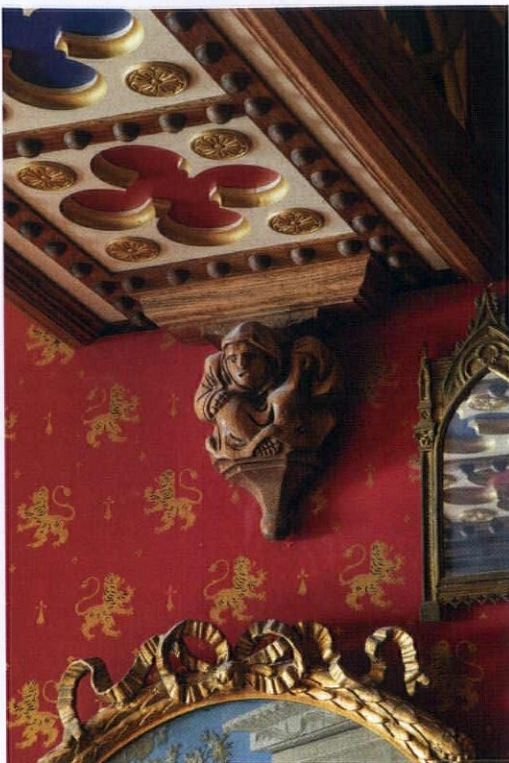


+

THE HUNT FOR GOTHIC

The owner combed antiques stores and flea markets to find dusty Gothic Revival furniture that had sat unsold for years. "Most shoppers aren't sure they're ready to live with carved monks and dragons," he says.

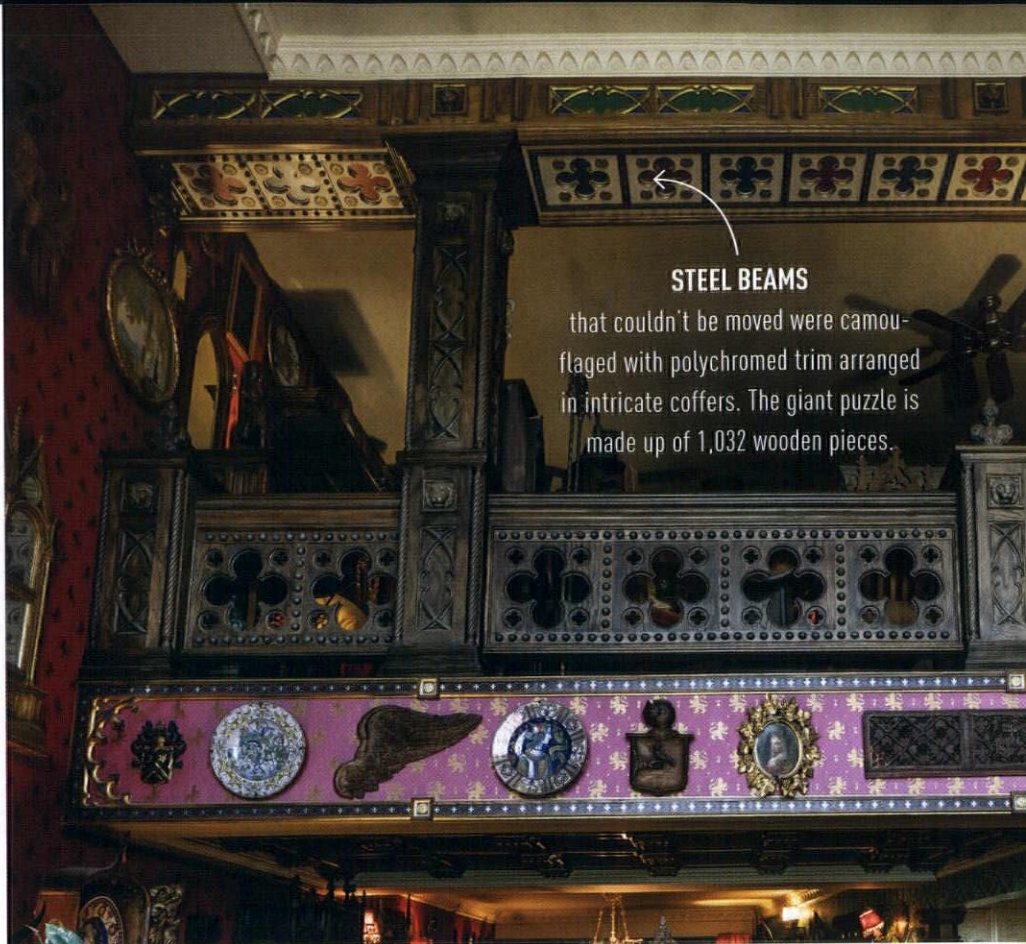




ABOVE Panels of polychromed and gold-leafed quatrefoils hide structural beams in the master-bedroom ceiling.

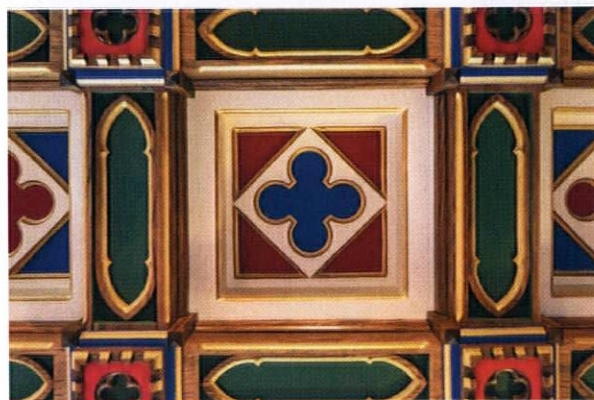
RIGHT The hand-carved panels were painted in the colors of illuminated manuscripts, with gilded accents.

OPPOSITE Collections crowd every surface of the great room in an engaging display of Gothic color and pattern.



STEEL BEAMS

that couldn't be moved were camouflaged with polychromed trim arranged in intricate coffers. The giant puzzle is made up of 1,032 wooden pieces.



ABOVE A loft balcony screens the master bedroom that overlooks the great room.

BELOW An encaustic-tile floor, patterned wallpaper, and a shower curtain with a royal crest keep the bathroom suitably Gothic.

& Son. (The splendid forest-green, ruby-red, and royal-purple paper still hangs in London's Houses of Parliament.) The front door that makes such an impression has a core of steel, to meet the fire code. Stern designed a half-inch wooden skin of planks and topped the piece with a pointy, hand-carved Gothic arch. Brass strapwork and brass knobs add to the heft.

The heart of the apartment is a 21-foot-long great room or salon. Intricate ornamentation and furnishings balance the floor-to-ceiling windows. Stern designed the arched cornice moulding in 16-foot sections to be made of polystyrene, which is more flexible than plaster or wood to accommodate the out-of-level ceiling.

Wooden medallions in the center of each arch added detail and weight.

Paul Rudnick combed antiques stores, flea markets, and junk shops, where he found dusty Gothic Revival chairs and cabinets that had sat unsold for years. Table lamps made out of brass altar candlesticks, three-foot-tall Musketeers that were once newel lamps in grand mansions, and carved cabinets full of curiosities slowly filled the room. Zuber's 'Documentary Griffins' wallpaper, with small gold griffins (a mythical creature part lion and part eagle) parading on a scarlet ground, lends warmth to the large space.

The balcony for the loft had been drywall with window cutouts. Inspired by the Ca' d'Oro





Cabinet doors with recesses for Gothic detailing replaced the old doors on existing cabinets. Even the refrigerator (far left) is camouflaged with arches and quatrefoils.

More Online

Visit a Gothic collector in England: oldhouseonline.com/house-tours/gothic-schoolhouse-becomes-home



palace on the Grand Canal in Venice, which has a marble railing of large quatrefoils, Brett Stern created a hand-carved oak balustrade with quatrefoils. Overhead, a steel support beam and a vertical steel beam that couldn't be moved were camouflaged with polychromed coffer.

A kitchen added by former owners was still in good condition, if contemporary. Rudnick kept the cabinet carcasses but enhanced them with Gothic details. Inspired by a baptistry in a Cologne cathedral, Stern hand-carved an open

framework of intersecting arches above the sink, highlighting a backsplash of Pugin-designed encaustic tiles. New cabinet-door frames were made of poplar with panels recessed an inch for the insertion of Gothic-style mouldings. Each door has a different dimension and so the mouldings were individually adjusted.

Stairs leading to the mezzanine loft had been left as 2x10 studs covered by grey industrial carpeting. Stern replaced them with milled oak treads with bullnose trim. New moulding



ABOVE Oak stairs with a custom carpet runner replaced unfinished studs covered in industrial carpeting. Decorative moulding on either side was the clever solution to cover a ½" gap between treads and walls. **BELOW** The master bedroom is filled with Gothic carvings and ceramics; the imposing bed was made up from parts of a carved oak clothes butler. The open balcony overlooking the great room is at left.

covers a gap between the treads and the wall. A carpet runner of custom design and weaving complements the 'Gothic Lily' wallpaper in the stairwell. Carpet rods add authenticity.

The loft holds the master bedroom, a bathroom, a guest room, and Rudnick's office. The imposing master bed was made from salvaged parts of a large, Gothic Revival hall clothes butler. Its backboard became the headboard, and its bench seat was reconfigured to construct the footboard.



REFORMED GOTHIC

A BLEND OF MEDIEVAL, AESTHETIC, AND ARTS & CRAFTS. By Brian D. Coleman



Gothic Revival isn't the easiest style to live with. The great neo-Gothicist Pugin himself humorously argued against the dangers of overdoing points and pinnacles in his *True Principles*: "Everything is crocketed with angular projections, innumerable mitres, sharp ornaments, and turreted extremities. A man who spends any length of time in . . . [such a room], and escapes being wounded by some of its minutiae, may consider himself extremely fortunate."

Not surprisingly, homes were rarely decorated in a purely Gothic Revival manner. Interiors were more likely to be a combination of styles: A machine-carved chair in the Reformed Gothic "Eastlake" style would center a room otherwise filled with mixed Victorian furniture, *de rigueur* oriental china, and the timeless if medieval-inspired textiles of William Morris. An arched Gothic bookcase might be paired with an ebonized Aesthetic side chair, itself upholstered in a Liberty of London Arts & Crafts fabric.

Named after the Goths and Vandals who had ransacked ancient Athens and Rome, leading to the Dark Ages, "Gothic" was originally a derisive term suggesting barbaric and crude taste. But by the 17th century, cusps and ogees were regaining popularity. Horace Walpole, the 18th-century novelist, built his "Gothick" manse Strawberry Hill in 1747; soon the asymmetrical, colorful Gothic was popularly seen as an antidote to the rigid formality of Neoclassicism.

By the 1860s, romantic medievalism was the rage. Such Pre-Raphaelite artists as Dante Gabriel Rossetti and Edward Burne-Jones retold the tales of Guinevere and Sir Lancelot in luminous, intensely colored paintings. Rooms had pointed chairs and high sideboards, stonework carved with griffins, and dishware deco-

rated with heraldic coats of arms. One could buy fabric imprinted with the Legend of King Arthur, and crocketed wallpaper for the parlor. Ladies were busy needlepointing quatrefoils on the seat cushions of oak chairs. Hallways were stenciled in ashlar patterns imitating castle walls, monastic encaustic tile was resurrected for floors, and gravestones grew Gothic spires.

The picturesque romance of the Gothic opened the way for other trends, notably the Aesthetic Movement ("art for art's sake") and the English Arts & Crafts Movement (which looked to pre-Industrial artisans' guilds). Back in 1849, John Ruskin had published the *Seven Lamps of Architecture*, his influential treatise on the morality of Gothic architecture. Nature, wrote Ruskin, should be the basis for all ornament, and truth to materials was in fact a moral requirement for good design. This struck a chord with many, including William Morris and other neo-Gothic tastemakers who would father the Arts & Crafts Movement. Bruce Talbert and architect Philip Webb expanded Gothic references further with bolder, simpler but more powerful designs. Repeating geometric patterns, metal strapwork, and polychromed detailing were applied to plain construction, creating what was dubbed Modern or Reformed Gothic. By 1868, Charles Eastlake had published his *Hints on Household Taste*, in which he further simplified Gothic in designs for "picturesque" furniture enlivened with "a few incised patterns and turned mouldings," based more on early Elizabethan and medieval designs.

Gothic had evolved into a livable domestic style even during the Victorian period. Combine it freely with other styles of the time—Aesthetic and Arts & Crafts, Anglo-Japanese and Exotic—to get a period look you can live with happily.

Embracing Gothic

Fussy and pinnaced, relentlessly vertical, and moralistic, Gothic is often better suited to a church than to a parlor! But you can enjoy it at home.

SOME DECORATING GUIDELINES FOR FANTASY OR ROMANCE IN YOUR ROOMS:

- Use heavily carved furniture, predominantly dark oak with spires, linenfold panels, and quatrefoils. Knights and monks are good. Feudal motifs for textiles and stenciling include griffins, lions, and fleurs-de-lys.
- Place color and pattern everywhere. Gilding the lily is encouraged; don't be afraid of gold and metallic accents. Even the floor may be patterned, with parquet or encaustic tiles. For a palette, look at illuminated manuscript colors: purple, green, red, and gold.
- Emphasize the vertical with pointed arches, spires, and spirals reaching upward.
- Use stained glass. Of course! It need not be ecclesiastical, and may be inserted in cabinets or doors as well as windows.





LEFT Pronounced features and antique furniture are Gothic Revival, but this revival dining room owes more to the 1880s Aesthetic Movement than to medieval conventions. The ceiling of ornamental papers evokes a vaulted roof with bosses and battens. Bradbury's 'Lion and Dove' frieze, designed by Walter Crane in 1900, is a splendid example of Arts & Crafts medievalism.

BELOW LEFT This dining room in an 1892 Queen Anne has an Eastlake-style sideboard, Aesthetic wallpapers, and Gothic chairs. **BELOW RIGHT** Modern Gothic fittings fill the Stick Style Sanford-Covell House in Newport, R.I., designed by William Ralph Emerson in 1869. **OPPOSITE** A Victorian Gothic occasional table.



The farmhouse built ca. 1820 retains its historic ambiance—and the farm is active once again.

A MIDST

the rolling hills of the Hudson Valley, near the town of Claverack, is what's known locally as the Farm at Miller's Crossing. The nearly 200-year-old farmhouse is home to Meg and Jim Cashen and their extended family. The clapboarded house, built in the 1820s, is simple, warm and inviting. Its façade is classic and unadorned, save for the front portico, which has Greek Revival touches. • Having inherited the property from Jim's parents, the Cashens moved from Long Island to the former 200-acre dairy farm—with no intention of ever farming. Like so many other farms in the region, Miller's Crossing had gradually declined and finally lain fallow.

The Farm at Miller's Crossing

STORY AND PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY

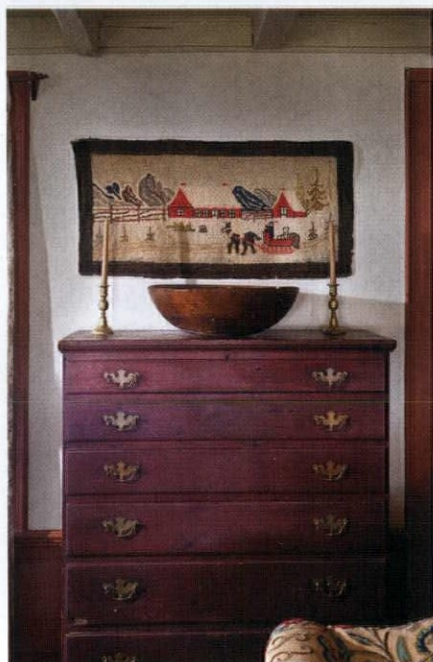




In the living room hangs an unusual, arched rug depicting a crowing rooster. A country craft, rug hooking was first taken up by voyaging seafarers.



ABOVE A sweeping, hand-painted mural of a Hudson River scene is painted on the wall of the entrance hall, which is wide enough to provide seating on a gingham-covered sofa. **LEFT** A deep wooden bowl sits upon a graduated chest of drawers with Chippendale willow pulls. The hand-hooked rug shows a nostalgic winter sleighing scene.



The Cashens, reaching retirement age, assumed that the property's agrarian days were permanently ended. Then something unexpected happened: their son Chris Cashen and his wife, Katie Smith, pursuing a shared passion for certified organic farming, began working the fields, raising vegetables, herbs, and flowers, along with a small herd of beef cattle. The burgeoning farm-to-table movement, of which the Hudson Valley was an early epicenter, had come along at just the right time for them.

Fluctuating fortunes have always plagued this region of New York. The beaver-pelt trade of the 1600s faded

away, as did the unlikely and short-lived whale-oil industry, which had relocated from Nantucket to nearby Hudson when the whalers feared British attack during the War of 1812. After more than 150 years of continuous cultivation, tired soil had ruined the Valley's prime crop, wheat. Many farmers moved west, abandoning their fields and barns.

When Meg Cashen arrived at Miller's Crossing, she set out to re-create the 19th-century farmhouse ambiance that had almost become extinct. An antiques dealer for many years, Meg added primitive chests and patchwork quilts, framed samplers and hand-hooked rugs. The



A PERSONAL MURAL

A portrait of the Cashen house was painted into the scenic mural, following the custom of early-19th-century itinerant artists.



TOP The house with its portico. **RIGHT** A mahogany Sheraton Revival vanity is paired with a thumb-back Windsor chair. The wallpaper is derived from antique block prints. **ABOVE** A single bed with a blue-checkered cover is tucked into a gable. Hanging above it in a rustic walnut frame is a perforated paper sampler from the 1880s.

Hudson Valley was a repository for handcrafted items dating to the late 1800s. That's when, after the Philadelphia Centennial Exposition of 1876, Colonial antiques and reproductions came into favor, along with "primitives" and folk art. The Exposition had featured a reconstruction of a Colonial kitchen, and also a Women's Pavilion devoted to the female production of domestic products such as ceramics, woodcarvings, and woven goods.

An early improvement made by the Cashens is the addition that holds a large, rustic, Colonial-style kitchen. "When we inherited the house," Meg says, "the existing kitchen was a very dated renovation from the 1960s. It was really too small. We took down one of the old barns on the



OLD BARNWOOD

Lumber salvaged from an unused barn became the rustic kitchen addition with a well-worn staircase and a loft that connects to bedrooms.

LEFT The accommodating kitchen was built of wood salvaged from an old barn on the property. Stairs lead to a loft area. **BELOW** In the loft above the kitchen, a humble chair has a cushion made from an old patchwork quilt.

OPPOSITE (top) The house faces an old Albany to Boston Railroad trackbed still on the property; "Miller's Crossing" was the stop and original address of the farm.



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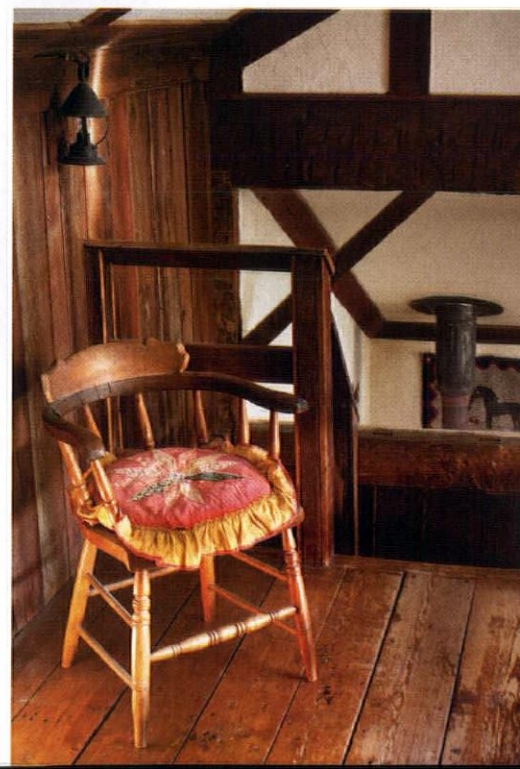
See other rustic Colonial kitchens: oldhouseonline.com/kitchens-and-baths-articles/cozy-kitchens

property and salvaged the timbers and siding so that the room ties into the old part of the house." The well-worn wood shows history through nail holes, cracks, and dents. Salvaged lumber was used to build a stairway up to a loft area that connects with upstairs bedrooms. Part of the charm of this house is the quirky arrangement of rooms, which happens when old houses get updates and additions.

Skylights keep the kitchen bright during the day. Meg frequently cooks large meals, using the farm's produce and herbs, for family, friends, and several farmworkers who board here during the busy season. People stop by often. Friendly farm dogs come in to curl up next to the woodstove.

For the wide center hall, Meg and Jim Cashen commissioned a local artist to paint a scenic mural depicting their house and the shores of the Hudson River. Rendered in the manner of itinerant artists of the late 18th and early 19th centuries, the mural also references the luminous, naturalistic Hudson River School of landscape painting, which dates to about the same time the house was built.

Today, Meg and Jim live in another house on the farm, while Chris and Katie and their children live in the old farmhouse. Reclaimed fields are flourishing, and the house too has been revived, in a fundamental rural language that tells the story of hand-worked items, vernacular art, and the beauty of the landscape.



EASY DISTRESSED FINISHES

YOU CAN PAINT IT ON, WIPE IT OFF; SAND, GLAZE, OR CRACKLE IT. **By Patricia Poore**

➔ It's true that fine furniture makers, conservators, and decorative artists spend years practicing the art of distressing and antiquing finishes for cabinets and furniture. Those of us not needing to match museum pieces can, however, get good results with simple techniques using products old and new. Soft, chalky milk paint is still available, but so is a paint-on product that gives an instant crackle finish when applied between coats of latex paint—no chemistry set involved.

Less may be better when it comes to distressing. Study old cabinets and antique furniture to understand what finishes—expert David T. Smith calls “logical wear.” Paint wears away where the piece would

have been regularly touched or rubbed against, such as all around the feet, areas around knobs and pulls, and on drawer and door edges.

“Distressing” may involve purposefully nicking, scratching, and dinging surfaces, but for paint finishes it simply means giving the surface an already-weathered look. Your method may require paint stripper, sandpaper, or new paint applied and then removed, in part, either when it is wet or when it has dried. Glazes may be used overall or in crevices to add the look of aged patina.

A level up from those techniques gets into the area of “antiquing,” making the piece seem even older by simulating insect

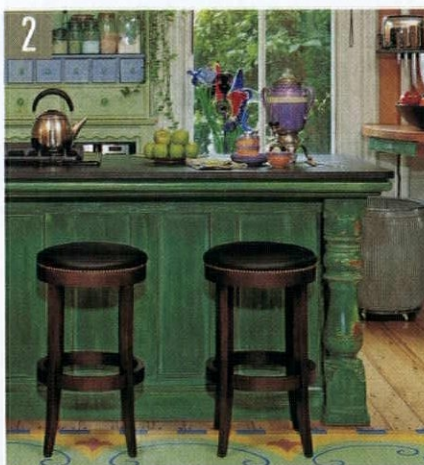
or water damage and by using faux finishes or causing crackling of the finish.

Distressing always calls for cleaning a piece, then sanding it—both to ensure paint adhesion and to simulate wear. An unfinished piece will require little sanding; one finished in urethane will need a thorough sanding. With the sandpaper, also soften any hard angles and sharp edges. Wipe the piece down with a tack cloth just before painting.

Here's an overview of a “wiping on” technique, using a semi-transparent glaze: Use a tack cloth or damp rag on all the surfaces of the piece and let it dry. If you're working on a cabinet in place, apply painter's tape to mask the area. With a



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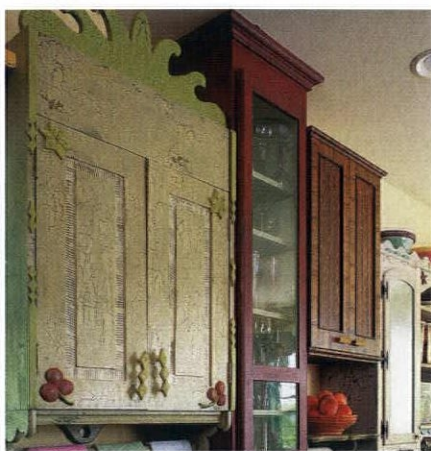


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1. Believe it or not, this effect was achieved over a dark ground with just one coat of Real Milk Paint's Goldenrod, wiped with a damp cloth before it dried (“wear” spots rubbed harder). The chest was sealed with Soft Wax in Clear. **2.** An island cobbled together from salvaged five-panel doors and turned posts was unified with green paint, then distressed to simulate wear on a single piece. **3.** Chris Harter's museum-quality pieces feature milk paint with a hand-rubbed finish.



3



LEFT Kevin Ritter of Timeless Kitchen Cabinetry uses hand-mixed milk paint, burnished after drying. **TOP** Using mismatched colors with faux finishes, the owner created a bank of cupboards built to look as if they had been salvaged.

sanding block wrapped in 80-grit sandpaper, sand any raised edges and corners of each door or opening in the piece, sanding until the wood (or previous paint layer) is exposed. Wearing rubber gloves, add a small amount of an antiquing glaze onto a lintfree cotton rag. Choose a side and start on one section of it, applying the glaze in a circular motion. Be careful not to use too much glaze, and work in one small area at a time. Move to the next section of the same side of the piece, blending between areas. Once the whole side has been glazed, use a clean rag to lightly smooth the circular application marks, going side to side or with the grain.

Now, with a small artist's paintbrush, add more glaze to the "distressed" parts such as edges and doors. As you go along, remove any glaze that creeps onto non-distressed surfaces, using a finger wrapped in a clean cloth. Continue glazing on the next side of the piece, checking your work for consistency from side to side. When all sides of the piece are glazed, let it dry for a day or more before adding a protective finish. You can use a spray-on sealer, making sure that it's clear and non-yellowing. Note that varnish and polyurethane may visibly yellow over white paint.

Other techniques are based on taking off rather than wiping on. Corners and wear edges simply may be sanded to simulate

wear. Or a second coat of paint may be wiped off in places while still wet, exposing the base coat underneath. Or a piece may be painted over and allowed to dry, then scraped or sanded in small areas to expose the base color or wood.

If you want it to look like wear has exposed a previous, older color, paint first with the base color you want to show through the top color once it's distressed. If instead you want bare wood to come through, use only one paint color (but it may take two coats).

Another way to create the exposed-undercoat look is by using a resist. After the first coat is dry, rub the "wear" edges and areas with a wax candle or petroleum jelly. These areas will resist the next coat of paint, making it easy to wipe it off. Paint with your second, topcoat paint color and let it dry. Remove paint in the coated "worn areas" with fine steel wool. With sandpaper, you can add further "damage" to the piece in wear areas.

If you used just one color of paint, when it's dry, rub it with steel wool in places or all over to wear away some paint, then sandpaper to further distress wear areas.

Today it's easy to create a cabinet or piece of furniture that looks aged. Many suppliers sell specialty products and distressing kits, and offer instructional articles and videos on their websites.

related RESOURCES

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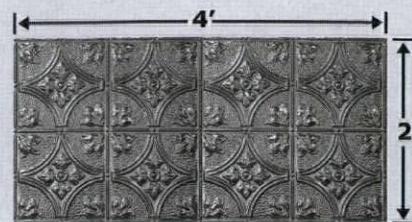
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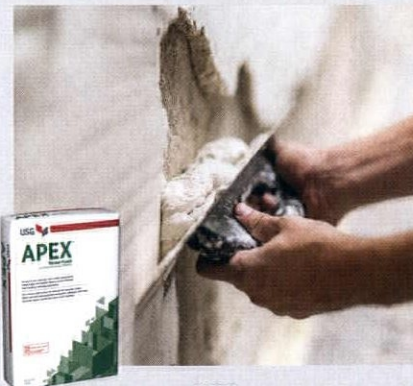
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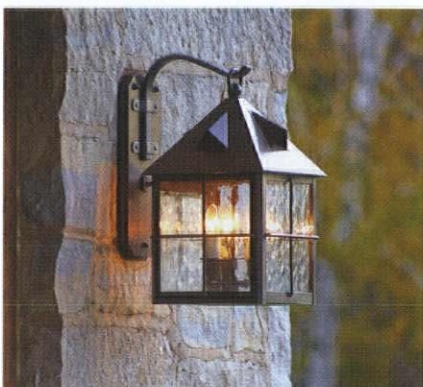
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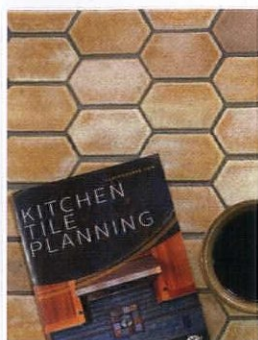
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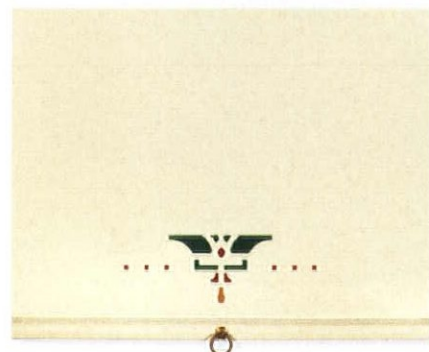
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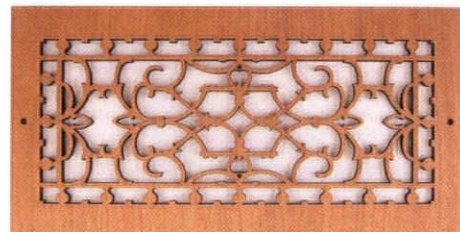
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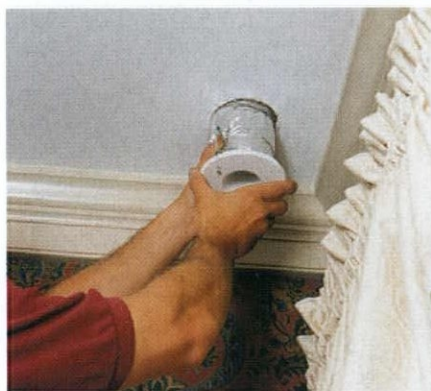
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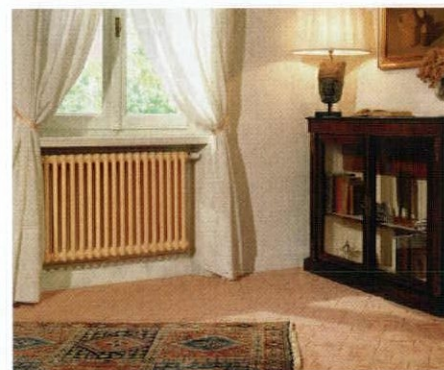
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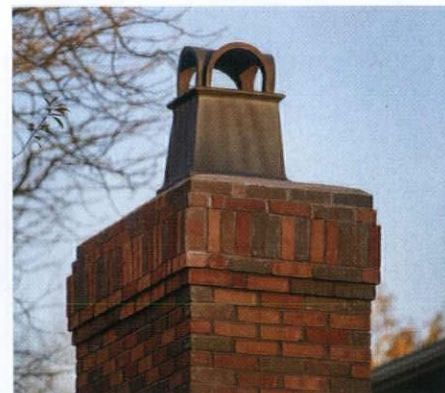
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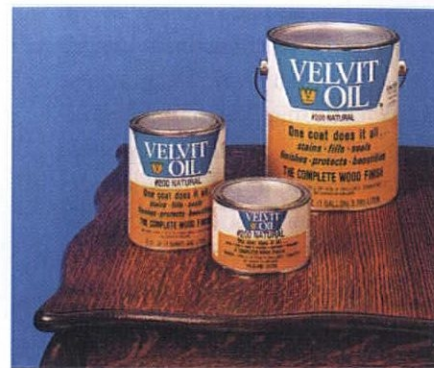
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bbernie@aimmedia.com

ACCOUNT EXECUTIVE
Carol Murray
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cmurray@aimmedia.com

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Matt Richardson, **Echo Road Design** echoroaddesign@gmail.com

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Earthscapes earthscapesvt.com

Round Hill Fence

roundhillfence.com

CABINETS

kitchen & bath **Kitchen World**

kitchenworldvt.com • mudroom

Vermont Custom Closets

vtcustomclosets.com

LIGHTING

City Lights city-lights.com **Walsh**

Electric Supply walshelectric.com

HOT WATER SYSTEM

Rinnai rinnai.us

TILE

Best Tile Williston, VT:

besttile.com

EXTERIOR PAINT COLORS

body **Galapagos Green** • trim

Super White • doors **Waterbury**

Blue all **Sherwin-Williams**

sherwin-williams.com

INTERIOR PAINT COLORS

mudroom **Patriot Blue**, **Stem Green** • kit/

bath **Ashen Tan** • DR **Baja Dunes**

• LR **Baby Green** • BR **August**

Sunrise • stairs **Marmalade**,

Norway Spruce all **Benjamin**

Moore benjaminmoore.com

p. 19 **RUG** **Homeport** homeportonline.com

SOFA/WINDOW

SHADES **Tina Home Designs**, Burlington, VT: tinahomedesigns.com

MOBILE

Ethan Bond-Watts

ethanbondwatts.com

TABLE/CHAIRS

Vermont

Furniture Design vermontfurnituredesigns.com

RAILINGS

custom work **Alistair Parker**, **Metal Design LLC**,

metaldesignvt.com **OUTDOOR RUGS**

Home Depot homedepot.com

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19TH-CENTURY WALLPAPERS

Adelphi Paper Hangings adelphi-paperhangings.com

Bradbury & Bradbury bradbury.com

Mason & Wolf mason-wolf.com

Morris & Co. stylelibrary.com

Trustworth Studios trustworth.com

Zuber zuber.fr/en

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Christopher Hyland christopherhyland.com

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COLOR CONSULTANTS

The Color People colorpeople.com

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Ashfield Stone ashfieldstone.com

Flagging, snapped ashlar, etc. from

regional schist **Hanover Architectural**

Products hanoverpavers.com

pavers, **Concrete pavers**,

permeable pavers, **wall blocks**

Sheldon Slate Products sheldonslate.com

Northeastern slate for

flagstone & rock walls

LANDSCAPE BRICK

Old Carolina Brick handmadebrick.com

Handmade brick for

pavers, landscape walls

Gavin Historical Brick

historicalbricks.com **Reclaimed**

brick, **cobbles**, **pavers**

Independence Antique Brick

iabrick.com **Reclaimed historical**

brick, **pavers** **Pine Hall Brick**

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antiqued brick pavers

OUTDOOR STRUCTURES

Advantage Lumber advantage-lumber.com

Decking, hardwood

fencing, pergolas, sun shelters

Chadsworth shop.columns.com

Pergolas, arbors, garden accents

Fine House finehouse.net

Pre-built pergolas, kits **Pro Wood**

Market prowoodmarket.com *Per-*

gola elements in cedar **Woodway**

woodwayproducts.com *Western*

red cedar deck parts, lattice, screen

Superior Clay superiorclay.com

Patio fireplaces, tandoori ovens

ORNAMENT

Haddonstone haddonstone.com

Garden buildings, cast-stone statu-

ary & accents **Lunaform** lunaform.com

Fountains & statuary

in cast concrete **Stone Forest**

stoneforest.com *stone Fountains &*

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in many periods, door styles, op-

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Cabinetry tkcabinetry.com

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sic designs; specialty finishes &

distressing **Wood-Mode** wood-mode.com

mode.com *Factory production of*

high-end cabinets, through dealer-

showrooms; a few lines show

period inspiration **The Workshops**

of David T. Smith davidtsmith.com

Museum-quality kitchens for early

homes; also Country, Victorian

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SEMI-CUSTOM IN PERIOD DESIGNS

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Limited customization delivering

beautiful design, high quality, inset

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Select Series each with different

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MATERIALS

Bear Creek Lumber bearcreek-lumber.com

products/exterior/

wrc_bnb_siding.html

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MUSEUM

Bellamy-Ferriday House &

Garden, [Bethlehem, CT: \[203\] 266-7596](http://Bethlehem, CT: [203] 266-7596),

ctlandmarks.org

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Adelphi Paper Hangings adelphi-paperhangings.com

Documentary

hand-blocked papers 1750-1930

Bradbury & Bradbury bradbury.com

Colonial Revival 'Westbury'

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CLASSICAL WOODWORK

Adams Architectural Millwork

adamsarch.com

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COLONIAL LIGHTING

Ball & Ball ballandball-us.com

House of Antique Hardware

houseofantiquehardware.com

Garber's Crafted Lighting

garbers-craftedlighting.com

EARLY TEXTILES

Thistle Hill Weavers

thistlehillweavers.com

FANTASY GOTHIC

DESIGN/ENGINEERING/CARVING

Brett Stern brettstern.com

LARGE COLUMNS & TURNINGS

AWC, American Wood Column

americanwoodcolumncorp.com

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Decorators Supply

decoratorsupply.com

RAILS, BALUSTERS

Pagliaccio

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ENCAUSTIC TILE

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tile-source.com

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Adams Wood Products

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Zuber zuber.fr/en

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fabrication / no longer available

SPECIALTY LIGHTBULBS **AAMSCO**

aamsco.com

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Bradbury & Bradbury Art

Wallpapers bradbury.com

See

“It’s so creative, I can’t say I hate it.”

—Jennie Zeitler



DON'T

buy into a shared building if you have not mastered the art of negotiation. Do try to be a good neighbor, whatever the zoning.

DUPLEX DUPLICITY

Wouldn't you just love to know the backstory here? "I've decided to paint the brick on my half" hardly covers it.

Imagine an early conversation between two owners. "I want to eradicate the hedge and lawn, demolish my half of the porch, extend the façade toward the street, change the position and width of the entry, remove a window bay, build a wood-framed wing . . . oh, yeah, and open a mini-mart."

More likely the story involves a non-resident owner, apathy, economic necessity, or even spite. And what the heck is going on with local zoning? In any event, the house does tell a story.

The Philadelphia area is full of side-by-side duplexes called Twin Houses. Initially designed with integrity, they get comical when separate owners can't agree—or agree to disparate treatments that split the house. Here a bifurcation of function (one half residential, the other commercial) deepens the divide.

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